

IMAGERY IN QUEVEDO'S LOVE POETRY

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Abstract of Dissertation Presented to the Graduate Council
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The love poetry of Quevedo consists of 220 pieces, 70 of which comprise the collection "Canta sola a Lisi." This study divides these works into four major categories, depending on the type of image that predominates in each work. In one group of poems, the imagery is devoted principally to portraying the poet's beloved. A second group presents the image of the poet himself. A third group contains images which portray aspects of the poet's relationship to his lady. A fourth group contains imagery which deals with the nature and course of love.

In the first group of poems, the poet's beloved is portrayed in two principal ways--by comparing her beauty to nature and by showing how her beauty affects her admirers. When the lady is compared to nature, her beauty is sometimes presented as being equal to nature's,

but in most images she is portrayed as having beauty superior to nature's. In both types of relationships, Quevedo relies heavily on conventional Petrarchan metaphors, which he varies by using several different linguistic and literary devices.

In poems depicting the lady's effect on her admirers, the power of her features, rather than their beauty, is stressed. This power is manifested in four main ways: (1) the lady destroys her admirers; (2) she overpowers them; (3) she grants them benefits; (4) she combines beneficence with her destruction and power.

The emphasis in the second major group of poems, which depict the poet himself, is on showing him suffering from unrequited love. His suffering is described in two different types of imagery. Some works employ metaphors that compare the suffering poet to natural phenomena and to mythological creatures and personages to illustrate his torment. In other works the poet is portrayed in various situations (lost, at war, sick, sleeping, dying, etc.) that dramatize his suffering in love.

The third major group of poems contain images that (1) show the poet complaining to his lady because of the ways she affects him, both when he is absent from her, and when he is in her presence; and (2) describe attempts by the poet to seduce the lady.

The fourth and final group of poems can also be divided into two sections. In the first section some

works define the nature of love, whereas others portray the poet angrily complaining to love about its cruelty. In the second section the poems are devoted to discussing aspects of the course of love, especially how it is communicated, love triangles, warnings to prospective lovers, and love after death.

Throughout the collection of love poetry, certain types of images are noticeable because of the frequency with which they occur, especially (1) images of heat and light, (2) the vehemence with which the suffering lover is portrayed, and (3) the preoccupation with death and its relationship to love.

INTRODUCTION

Although Francisco de Quevedo y Villegas (1580-1645) has been acclaimed as an author since his own lifetime, one important part of his literary production has been neglected until this century: his poetry. This neglect is surprising in view of the fact that Quevedo was one of the most prolific Spanish poets of the seventeenth century--his total poetic production comes close to 900 works.

One can only speculate as to why Quevedo's poetry remained to a large extent unstudied for so many years, but one very likely reason is that until this century editions of Quevedo's poetry were in an appalling state. The poet himself never attempted any organization or publication of his own poems (although a few were published by others during his lifetime), and every edition since his death has either been incomplete, or riddled with works of wrong or doubtful attribution, or both.

Finally in 1963, José Manuel Blecua published an edition of Quevedo's complete poetic works (excluding, however, his translations of foreign poetry), which meticulously collates the most important early editions and manuscripts and convincingly discards poems of mistaken

attribution.¹ This work greatly facilitates any study of Quevedo's poetry.

Even before Blecuá's invaluable edition, however, Quevedo's poetry was beginning to draw favorable critical attention earlier in this century. His love poetry, in particular, has undergone a most dramatic revaluation. Celina Sabor de Cortázar, in La poesía de Quevedo, traces the history of the changing critical attitudes toward his amorous verse.² She mentions that before 1930 such names as Ernest Mérimée and Ludwig Pfandl were among those who found Quevedo's love poetry lacking in quality. Mrs. Cortázar marks 1930 as the turning point in the critical appraisals of his amorous verse. Beginning with Luis Astrana Marín's El cortejo de Minerva in that year, Quevedo's love poems were regarded with steadily increasing fervor, until in 1957 Dámaso Alonso proclaimed Quevedo to be "el más alto poeta de amor de la literatura española."³

My own interest in Quevedo's love poetry was first aroused by Dámaso Alonso's chapter on certain aspects of Quevedo's poetry in his Poesía española: ensayo de métodos y límites estilísticos.⁴ Like him, I was fascinated by the seeming paradox of an author who could produce both the bitter satire and scatology of the Buscón or the Sueños, and the gayly colorful imagery and deeply moving sentiments of his love poetry. I was inspired also by Dámaso Alonso to study Quevedo's imagery, although in this

case my interest was aroused mainly by Alonso's various studies of this aspect of Góngora's poetry.

Finally, I was encouraged by the fact that Alonso and other commentators on Quevedo's love poetry often mention the scarcity of critical works devoted to these poems. At the present time only four works, besides Alonso's, have dealt extensively with Quevedo's love poetry. The most complete of these is Otis H. Green's Courtly Love in Quevedo, which analyzes in detail the tremendous debt which Quevedo's love poetry owes to the tradition of courtly love.⁵ Joseph Fucilla and Carlo Consiglio have concentrated on the Petrarchan influences on the love poetry. Fucilla, in his Estudios sobre el petrarquismo en España, has done much to trace the sources of several of Quevedo's love poems either directly to Petrarch, or to imitators of Petrarch, such as Luigi Grotto.⁶ Consiglio's study, "El 'Poema a Lisi' y su petrarquismo," provides a suitable complement to Fucilla's work.⁷ In his article he investigates the question of whether Quevedo's "Lisi" poems are an imitation of Petrarch's Canzoniere. He concludes that although a few works are direct imitations of poems from the Canzoniere, the Petrarchan influence is for the most part indirect, and no more prevalent than that found in the works of Quevedo's contemporaries.

Emilia N. Kelley's book, La poesía metafísica de Quevedo, analyzes many of Quevedo's love poems, but is

concerned with them to the extent that they are "meta-physical poetry," a category which includes many works which are not love poems.⁸ She is interested especially in those love poems which express Quevedo's feelings about the great perplexities of life: life, death, God, time, love, etc.

These four works, then, approach Quevedo's love poetry from the point of view either of textual criticism or of the history of ideas. There are, to be sure, other works which study love poems by Quevedo, and many of them will be mentioned throughout this study. But the four works mentioned above seem to contain the most extensive treatments of the subject.

My study will be limited to the 220 poems that Blecua places under the headings "Poemas amorosos" and "Canta sola a Lisi."⁹ These two sections include all of Quevedo's serious love poetry, and exclude the occasional satirical love poems found elsewhere. The predominant verse form in both sections is the sonnet, which accounts for 156 pieces. The remaining works consist of various other verse forms, the most numerous of which are romances (18), madrigals (11), canciones (9), and silvas (8).

The section entitled "Canta sola a Lisi y la amorosa pasión de su amante" calls for special comment. It includes the seventy poems that Quevedo addresses to the fictitious name "Lisi." Whether "Lisi" represents a real or an ideal woman, or a combination of the two, is

impossible to assess at this point. Neither Quevedo nor his contemporaries have left any evidence that would give us a definitive answer to the question.

Such collections of love poems dedicated to one woman are not unusual, however, in poetry of the Petrarchan tradition. Petrarch himself dedicated the poems of his Canzoniere to "Laura," and Fernando de Herrera addressed a series of poems in the sixteenth century to "Luz" (the Countess of Gelves). Apart from the fact that they are all addressed to Lisi, the poems of this section differ little, if at all, from the rest of Quevedo's love poetry; therefore, no distinction will be made between works of the two sections in the following chapters.

Generally speaking, this study will attempt to categorize and explain the various types of images used in Quevedo's love poetry with an eye to clarifying the meaning of the poetry on three different levels:

(1) the individual poem, (2) groups of similar poems, and (3) the collection of love poetry as a whole (especially as it compares to other collections in the Petrarchan tradition).

The most convenient way of organizing the 220 love poems is according to subject matter, since most poems dealing with the same subject contain similar imagery. The first chapter includes the fifty-two poems which are devoted to describing the poet's beloved. The fifty-seven poems of the second chapter describe the poet

himself. The sixty-seven works of Chapter III deal with relationships between the poet and his beloved. And the fourth chapter includes forty-nine poems which deal with the emotion of love itself. The aforementioned figures refer to the number of poems considered in each chapter; the number actually quoted will be smaller. In addition, although the imagery of most poems is predominantly of one category or another, five poems contain sufficient imagery of other categories to be considered in more than one chapter (accounting for the total of 225 in the above figures). An appendix at the end of this study will include a list of the poems considered, compared to a list of the ones actually quoted.

Throughout the four chapters an attempt has been made to keep individual poems intact, although this is not always possible. In fact, in the first chapter almost no poems are analyzed as complete entities, because of the peculiar nature of the images of feminine beauty. These display such close similarity from poem to poem, that they are almost like component parts which the poet puts together in different ways to achieve varying end products. In this one case, then, it seems more revealing to study images isolated from their poems, and organized into categories of similarity.

Finally, some of the more important terms to be used throughout this study need to be discussed. This work deals with "imagery," which is merely "images" taken

collectively. An image, according to Northrop Frye, is "a formal unit of art with a natural content."¹⁰ That is, images are the elements in a work of literature that represent entities found in the natural world, whether these be people, places, objects, events, emotions, thoughts, etc.

There are two kinds of images--literal and figurative. In literal imagery the author describes exactly what he means; in figurative imagery, he says one thing but means another. That is, if the author describes a beautiful woman, that is literal imagery. But if he speaks of "gold," but actually means "hair," he is using figurative imagery.¹¹

When an author uses figurative imagery, he usually expresses both the figurative term and the literal term to which it refers. This relationship between two images is metaphor. The relationship itself can take on many forms, including "comparison, contrast, analogy, similarity, juxtaposition, identity, tension, collision, fusion."¹² Whenever the term "metaphor" is used in the following chapters, an attempt will be made to clarify which of the above-mentioned relationships is being referred to at that point. In keeping with the usage of the Princeton Encyclopedia of Poetry and Poetics, the terms "subject" and "analogue" will be used to refer respectively to the two basic parts of a metaphor--the literal and the figurative image.¹³

The last three terms to be discussed concern the three literary traditions from which Quevedo draws most of his imagery: courtly love, Petrarchism, and Neo-Platonism. These will be only briefly discussed here, since numerous references and explanations of them occur throughout this study.

In Quevedo's love poetry courtly love and Petrarchism are closely related. As explained by Bruce Wardropper, the tradition of courtly love poetry dates back to medieval Provence, where, while the lord of a castle was away on the Crusades, his wife was in charge.¹⁴ The resident poet of the household would address love poems to the lady as a form of flattery. Since the lady was married, the poetry had a hint of naughtiness or adultery about it. And since the poet's love would never be returned, his poems expressed the anguish of unrequited love.

The tradition of courtly love came to the Spanish Renaissance and Baroque poets mainly through the Italian poet Petrarch, who canonized and codified a system of images to express the various aspects of courtly love (e.g., the lady's beauty or the poet's suffering). Quevedo's love poetry shows a strong Petrarchan influence in its imagery.

In the sixteenth century another philosophy of love, called either Platonism or Neo-Platonism, began challenging courtly love. Quevedo includes a few Neo-Platonic poems among his amorous verse. Wardropper explains that

Neo-Platonic theories are inseparable from thought about the cosmos; therefore, Neo-Platonic poems contain imagery based on the Ptolemaic cosmology.¹⁵ These images will be studied in greater detail later in this work.

Notes

¹Francisco de Quevedo, Obras completas I: Poesía original (Barcelona: Planeta, 1963). Blecua has published two later editions--the second of these (1968) is used as the basis for this study, and will be referred to as "Blecua" in subsequent notes. This edition is smaller and more manageable than the three-volume third edition (1969), which makes no changes from the second concerning the texts or numbering of the poems. The third edition differs mainly in that it presents additional bibliographical data about each poem, information not pertinent to this study.

²La poesía de Quevedo (Buenos Aires: Centro Editor de América Latina, 1968), pp. 39-40.

³Mrs. Cortázar quotes from the third edition of Alonso's Poesía española: ensayo de métodos y límites estilísticos. In the fifth and latest edition (Madrid: Gredos, 1966), used in this study, the statement occurs on p. 519.

⁴"El desgarrón afectivo en la poesía de Quevedo," pp. 497-580.

⁵Courtly Love in Quevedo, Univ. of Colorado Studies: Series in Language and Literature, No. 3 (Boulder: Univ. of Colorado Press, 1952).

⁶Estudios sobre el petrarquismo en España, Revista de Filología Española, Anejo 72 (Madrid: Consejo Superior de Investigaciones Científicas, 1950).

⁷"El 'Poema a Lisi' y su petrarquismo," Mediterráneo, 13-15 (1946), 76-93.

⁸La poesía metafísica de Quevedo (Madrid: Guadarrama, 1973).

⁹pp. 335-487 and 491-541, respectively.

¹⁰Anatomy of Criticism (Princeton: Princeton Univ. Press, 1957), p. 366.

¹¹See "Imagery," Princeton Encyclopedia of Poetry and Poetics, ed. Alex Preminger (Princeton: Princeton Univ. Press, 1965), pp. 363-70.

¹²"Metaphor," *ibid.*, p. 490.

¹³See note 11.

¹⁴Spanish Poetry of the Golden Age (New York: Appleton-Century-Crofts, 1971), pp. 8-9. ✓

¹⁵*Ibid.*, p. 366.

CHAPTER I THE IMAGE OF THE LADY

In The Icy Fire Leonard Forster has pointed out that praise of the lady is one of the foremost topics of Petrarchan poetry.¹ Therefore, it is not surprising that Quevedo, whose love poetry falls well within the Petrarchan tradition, should devote almost one-fourth of his poems to praising his lady's beauty. ✓

The great majority of the images in these poems can be organized into two categories based on the function that they perform. In the first category, the images praise the lady's beauty by showing that it is either equal or superior to the beauty of nature. In the second category, the images praise her beauty by demonstrating the devastating effect it has on her admirers.

Nature and the Lady's Beauty

Nature, as used in this section, refers to everything in the universe except for divine and human beings, and man-made creations such as portraits and statues. This is in keeping with the Renaissance idea that man,

although physically a part of nature, was spiritually separated from it by the fact that he alone, of all creatures, possessed a soul. In spite of man's spiritual superiority, in the physical realm nature was considered the standard of perfect order and beauty.² For a poet, then, to claim that his lady's beauty was either equal or superior to natural beauty was great praise indeed.

The specific type of imagery to be studied in this section is metaphor, in the sense that a subject, the lady, is compared to an analogue, nature. The metaphors will be studied from two points of view. First, an attempt will be made to classify the various types of subjects and analogues that Quevedo uses. Then, the different kinds of relationships that he sets up between the lady and nature will be analyzed.

In praising the lady's beauty, Quevedo usually concentrates on specific parts of her body, although in some metaphors he treats her general beauty, without mentioning any particular part of the body. The areas most often favored with praise are the eyes, hair, cheeks, and lips. Other areas mentioned less often are the face (whose images are related to those used for the eyes), the teeth and mouth, and the hands and neck. The metaphors describing the lady's general beauty are obviously referring to her facial beauty, since the analogues are usually closely related either

to those used with the eyes, or to those used with the cheeks. The lady's laughter is another feature which is subject to praise. The metaphors dealing with it are especially interesting, because they have an auditory, as well as a visual, basis of comparison.

Before studying the types of subjects and analogues favored by Quevedo, it seems appropriate at this point to discuss an important aspect of the metaphorical process--the attributes which may form the bases of metaphorical comparisons. This is a subject that will play an important part in several of the following sections. When Quevedo compares his lady's features to natural phenomena, he implies that the two have something in common. This something may be some physical, concrete attribute that they share, or it may be a similar attitude which both subject and analogue evoke in the reader. For example, if he compares his lady's hair to gold, he may be emphasizing that both share certain physical characteristics, such as color and shininess; but he may also wish to evoke from the reader the same attitude toward the lady's hair that the latter would have toward gold: a sense of admiration for its beauty, its value, its desirability, etc.

In the present section, one of the principal goals will be to isolate some of the ways in which Quevedo achieves variety in his systems of subjects and analogues. As far as the subjects are concerned, they

are varied less frequently and in fewer different ways than the analogues. Of the individual features that are used as subjects, the eyes seem to come in for more variation than the other features. For instance, poems #315, 316, 317, 428, and 436 are based on metaphors in which the respective subjects are the lady's crossed eyes, her one eye, her blind eyes, her disguised eyes, and her sleeping eyes.³ When the lady's general beauty is the subject, Quevedo sometimes praises the lady indirectly by praising portraits of her (#364, 465) or a statue of her (#507). Showing a similarity to this technique of indirect praise are poems which represent the lady as a mythological figure: for example, as Eurydice (#407), or as Juno and Venus (#352).

The two types of attributes that the subject and analogue share--physical, concrete attributes as opposed to attributes that evoke certain subjective attitudes--might also be respectively called the denotative and connotative meanings of imagery. The burden of conveying these two kinds of meaning in a metaphor lies mainly on the analogue, and this probably explains why Quevedo's analogue system displays a much greater variety than his system of subjects. In the following discussion, while cataloguing the images that comprise Quevedo's analogue system, it will also be demonstrated how he varies his analogues by shifting their focus from one to another of the possible denotations and

connotations that form the bases of his comparisons.

The first analogues to be discussed are those that describe the eyes. Throughout Quevedo's love poetry, the lady's eyes receive far more attention than any of her other features. This is probably due to the fact that, as Otis H. Green has pointed out concerning the courtly love tradition, love is transmitted through the lady's eyes; in addition, the lady's eyes are the principal source of her beauty.⁴ The physical characteristic of the eyes which seems to attract Quevedo's attention is their twinkle. This attribute is translated into images of light such as día, sol, aurora, rayos, esfera, luz, lumbre, fuego, estrellas, and planetas. All the images that describe the lady's face, and many of them that describe her general beauty, are identical or closely related to those used with the eyes. Dealing with the face are such images as sol, cielo, and esfera. The lady's general beauty is described as cielo, luz, cercos de luz, aurora, día, and esfera.

As noted above, the physical quality of the lady's eyes which probably provided the original basis for all these images of light was their brightness, the way they twinkled. What is fascinating, however, is the way in which Quevedo, by concentrating on the various denotations and connotations of these images, moves away from the original comparison into all sorts of new areas of imagery.

For instance, the idea of twinkling eyes might have led to their being compared to estrellas. Building on this idea, and to exaggerate their brilliance even more, the eyes are then compared to all the stars--firmamento, esfera, cielo--or they are compared to the brightest stars: Sirio, the brightest star in the constellation Canis Major, and sol, the brightest star of all (from an earthly point of view). These heavenly bodies, including planetas, are also nearer to God and his perfection, and their images connote a relationship between the lady's eyes and that divine perfection.

Building now on the image of the sun, the eyes are further compared to día, rayos (here "rays," and not "lightning"), and aurora. Día, besides denoting a vast amount of light, connotes the idea of goodness (as opposed to evil darkness). Aurora, which provides the most beautiful display of light (as do the lady's eyes), also connotes the joy of a new day, the end of darkness--these are also qualities that would become the lady's eyes.

Another physical characteristic connected with most images of light is that of heat. Heat, as well as the lady's eyes, can either be a source of good, or a source of destruction: whence, images of fuego and rayos (here "lightning"). This destructive capa-

bility of the eyes (and of the other features of the lady) will be discussed at length in the second half of this chapter.

Some generalizations can be made concerning the way in which Quevedo plays up different attributes of his images in order to achieve variety in his analogue system. Leonard Forster has explained that in the poetry of the Petrarchan tradition, the lady represents physical and spiritual perfection, and must be described in superlative, hyperbolical terms.⁵

Based on what has just been seen concerning the images that describe the lady's eyes, Quevedo follows several trends in hyperbolizing his lady's beauty. He sometimes exaggerates by suggesting spatial vastness:

día or aurora. On other occasions he evokes the image of great numbers: estrellas become firmamento, esfera, or cielo. (These images also connote spatial vastness.) Moving in the opposite direction, he sometimes suggests the concentration of great power into small spaces, as, for example, when he compares the lady's eyes to sol or Sirio. These same hyperbolical techniques will be seen to function in the analogue systems that describe other of the lady's beautiful features.

The lady's hair, for instance, is another one of her features which merits a great deal of attention. The physical characteristics of the hair which seem to attract Quevedo's attention the most are its

golden color (the Petrarchan lady is usually blond), its sheen, its waviness, and its fine texture. From the golden color come such images as oro, minas, tesoros, Indias, and moneda en coronas. It is clear from these images, however, that the material value of gold, rather than its color, is the attribute upon which Quevedo expands the basic idea of gold. Minas and Indias show the idea of spatial expansion applied to gold; tesoros and moneda en coronas represent an increase in number.

The shininess of the hair gives rise to many of the same images of light and heat that describe the eyes: rayos, cielo, hoguera, día, aurora, cometas, and estrellas. Here the idea of spatial expansiveness is represented by cielo, día, and aurora. Hoguera is an example of an image which shows the concentration of much heat and light into a small space. And cometas and estrellas also connote the proximity of the hair to divine perfection.

The lady's wavy hair is often metaphorized in water images, which are more often than not combined with images of light. Piélago de luz and golfos de luz hyperbolize the wavy expanse of the lady's shiny hair.

The fineness of the lady's hair is usually interpreted by one word: hebras. Two images, "oro en hebras proceloso" (#349) and "hebra sutil en ondas

fulminante" (#445) introduce the idea of the danger lurking in her hair for those who admire her.

The lady's cheeks are usually portrayed in images which suggest their rosy glow against the creamy whiteness of her skin: nieve y rosa or jazmín y rosa. (Some of the analogues quoted in this section are in metaphors whose subjects are the lady's general beauty.)

Quevedo also applies his favorite methods of hyperbole to the analogues that describe the cheeks. By using the term flores, suggesting all flowers, rather than just jasmines and roses, he evokes the idea of great numerical quantity. Large spaces filled with flowers are suggested by prados floridos, jardín, and jardines de Híbla (a mountain in Sicily known for its flower-covered slopes). One technique of hyperbole that Quevedo applies to images of the cheeks that he does not use elsewhere is hyperbole by temporal expansion. The time of the year most closely associated with flowers is spring--hence, images which compare the cheeks to mayo, mayo y abril, and primavera.

The analogues that describe the lady's cheeks include an entire gamut of images, progressing from a single flower, rosas, to two flowers, jazmín y rosas; then to a field full of flowers, prados floridos. From there the progression proceeds to one month, mayo, to two months, mayo y abril, then to the entire spring, primavera.

Probably the most intensely colorful images in Quevedo's metaphors of feminine beauty are those that deal with the lips. The physical characteristic of the lips that seems to appeal most to Quevedo is their redness. The most common images associated with the lips are grana, rubi, púrpura, clavel, coral, rosas, and carmesí. The hyperbolical devices used with images of other parts of the body seem to be missing here. Perhaps bright redness needs no exaggeration: it draws enough attention as it is. At any rate, there is another metaphorical device working here that should be commented on. The connotation underlying all of the above images (except perhaps for rosas and clavel) is that they all represent something precious and rare. Grana and púrpura were red dyes that were hard to come by, and carmesí was silk dyed with grana. Rubi was a precious stone, and coral had to be brought from tropical seas. Even rosas and clavel, although of no great material value, are precious in the sense that all of nature's beautiful creations are matchless. All of these connotations, of course, apply as well to the lady's lips.

The lady's teeth in Quevedo's love poetry are always brilliantly white. Perlas connotes that they are not only white, but of great value. Indias exaggerates the idea of pearls to include all the treasures of the East. The shininess of the teeth leads to their

being hyperbolically compared to auroras. And an analogue such as Oriente might refer either to the Indies or to the dawn.

The lady's hands and neck are always snowy white, leading logically to an analogue such as nieve, which is often hyperbolized spatially as Alpes.

The analogues used to describe the lady's laughter are unique in that they include an auditory as well as visual element. The two images in question are "relámpagos de risa carmesíes" (#465) and "relámpagos . . . / de púrpura" (#339). The interplay of attributes here is unusual. For visual effects, relámpagos suggests the lady's flashing white teeth, and carmesíes and púrpura suggest her brilliant red lips. The auditory effects arise synesthetically from relámpagos: her laughter bursts forth suddenly like the thunder accompanying lightning. Another connotation that relámpagos may imply is the idea that the lady's laughter mortally "strikes" her admirers.

The two images which have just been noted are, grammatically speaking, the combination of a noun plus an adjective (the nouns: relámpagos; the adjectives: carmesíes and de púrpura). This leads to the consideration of another aspect of Quevedo's metaphors: the adjectivization of the analogues. (In the following dis-

cussion single-word adjectives, adjectival phrases, and adjectival clauses are all referred to as "adjectives.")

When Quevedo's analogues are modified, the adjectives act like signposts to the reader to fill in extra information about the metaphors in which they occur. In a few metaphors the adjectives define or emphasize certain characteristics that the subject and analogue share. Three analogues that describe the lady's hair will serve as examples of the technique: "Crespas hebras, sin ley desenlazadas" (#443); "hebra sutil en ondas fulminante" (#445); and "oro en hebras proceloso" (#349). Most of these adjectives define physical characteristics. The "threads" in the first two examples are curly, wavy, and hanging free; the gold in the third quotation is in threads. The adjectives fulminante and proceloso imply both physical and affective characteristics: they may refer respectively to the shininess and disarrayed state of the hair, or they may suggest the idea that danger lurks in the lady's hair: her admirers may be "struck" by its lightning, or "drown" in its stormy waves.

Most of the adjectives used in Quevedo's analogue system have a somewhat different purpose from that just cited. These other adjectives seem to be designed to help the reader determine the subjects that the analogues are describing. Most of these adjectives

refer to particularly human traits that the analogues, if taken literally, could not have. For example, if the lady is metaphorized as "mayo en zapatillos" (#428) or "firmamento que vives en el suelo" (#407), it is quite clear to the reader that mayo and firmamento are being used figuratively to describe someone who wears shoes or lives on the ground. When encountering the images "elocuente rubí," "sonoro clavel," and "coral sabio" (#501), the reader knows on several accounts that they refer to the lady's lips. First of all, if he has read Quevedo's other love poems, and the love poetry of other Golden Age poets, he recognizes these terms as standard analogues for the lips. If there is any doubt, however, as to the reference of the analogues, the adjectives remove it. Only images describing the lady's lips could be described as eloquent, sonorous, or wise.

The subjects of the metaphors just studied were explicitly stated in the poems; the adjectives acted merely as guideposts to help the reader find the correct subject. In some metaphors, however, the subjects are not explicitly stated; consequently, the adjectives take on an extra dimension: they help reveal the nature of the "hidden" subject. This particular technique is common to most Spanish Baroque love poets, and has been termed by Dámaso Alonso as metáfora impura--an analogue, the subject of which is not expressed,

but is implied by other evidence, such as the adjectivization.⁶

The adjectives used in these metáforas impuras take several forms. Sometimes they describe the color of the subject--the lady's shiny blond hair is "blonde stelle" (#326, written in Italian) and her dark eyes are "estrellas negras" (#443; note that this image is an oxymoron). Sometimes the adjectives refer to human traits--the lady's face is an "animado cielo" and an "esfera racional"; her eyes are "vivos planetas" (all three examples from #443). Finally, the hidden subject "eyes" is often revealed by adjectives that refer to their duality: "duplicado Sirio" (#482), "dos soles" (#482), and "diviso il sole" (#326).

Another rhetorical device used by Quevedo in his analogue system moves in the opposite direction from the clarifying effect of the adjectivization toward a more oblique expression of the analogues. The device referred to here is periphrastic allusion. This is a technique in which the poet avoids mentioning the conventional Petrarchan analogues--oro, rosa, nieve, estrellas, etc.--by using geographical, mythological, or astronomical allusions which will call the more conventional images to the reader's mind without explicitly mentioning them.

In the realm of geographical allusions, Quevedo

usually chooses the names of places (continents, cities, rivers, and mountains) that are famous for a certain item produced there, or for some other characteristic. For instance, probably the most commonly used geographical allusion in his love poetry is to the Indies (or to the Orient). Since Quevedo's love poetry often compares the lady's features to precious stones or metals (rubi, diamante, perlas, oro, etc.), and since the Indies were the reputed source of fabulous treasure, any mention of them or the Orient would conjure up visions of great riches in the reader's mind. The lady's general beauty is frequently compared to the Indies: "Traigo todas las Indias en mi mano" (#465, which describes a portrait of his lady that the poet carries in his ring); "Desde la planta al cabello / es hecha de las dos Indias" (#429; here she is equal to the East and West Indies); and in #428:

A la feria va Floris,
porque tenga la feria
más joyas que el Oriente.

The lady's hair is conventionally compared to gold; therefore, allusions to places that are famous for producing gold can be expected. The Tagus River, for example, was noted for containing gold; hence, such an image as "juntó la pena al Tajo con el Nilo" (#349, which describes the lady's hair and tears). The Indies appear as a prime source of gold in "Indias son tus sienes" (#431). And in a combined Biblical

and geographical reference, the lady parting her hair is portrayed thus: "Dividió mano nevada / tanto Ofir y tanto Tíbar" (#429).⁷

The cheeks, because of their rosy blush and fair skin, are conventionally compared to roses and jasmines, or just flowers in general. Mt. Hibla in Sicily was noted for the flowery display on its slopes: hence, "abriendo paso los Alpes / a los jardines de Hibla" (#429). This image refers to the lady's hands, "Alpes," brushing away her hair and revealing her cheeks. (The hands were most commonly compared to snow; therefore, the allusion to the Alps, famous for their snow-covered loftiness.) The reference to Mt. Hibla is combined with an allusion to the island of Paros in this image: "cuando Hibla matiza el mármol paro" (#501). Paros was celebrated for its marble; consequently, the rosiness of the lady's cheeks against the whiteness of her complexion is strikingly portrayed as the flowers of Mt. Hibla reflected in Parian marble.

The final geographical allusion to be discussed here concerns the lips. The lips are usually compared to red objects. In ancient times Tyre was the source of the finest quality púrpura and grana, expensive red dyes. Therefore, an image such as "a Tiro dan sus labios grana" (#445) calls to mind the rich redness of the lady's lips. (This type of metaphor, in which the subject is viewed as superior, rather than equal, to the analogue, will be discussed later.)

Mythological allusions occur frequently throughout Quevedo's love poetry; their use as a periphrasis for conventional analogues is only one of various parts that they play throughout these works. In sonnet #305 the uniqueness of the lady's beauty is likened to the uniqueness of the phoenix (i.e., there was only one phoenix):

Aminta, si a tu pecho y a tu cuello
esa fénix preciosa a olvidar viene
la presunción de única que tiene,
en tu rara belleza podrá hacello.

(The phoenix in this poem is actually a diamond pendant around Aminta's neck.) In another image, the metaphorical brightness of the lady's beauty likens her to the driver of Phoebus's chariot (a periphrasis, then, for the sun): "la Caballera del Febo, / toda rayos y celajes" (#427).⁸

The hair is another feature that acts as a subject in metaphors whose analogues are periphrased by mythological allusions. In this case, the gold of the hair is referred to as objects touched or owned by King Midas: "ondas ricas del rey Midas" (#501) or "Crespas hebras . . . / que un tiempo tuvo entre las manos Midas" (#443).

Periphrastic allusions from the realm of astronomy are infrequent but interesting. In sonnet #465 the analogy of the lady's beauty to heavenly bodies is treated: "Traigo el campo que pacen estrellado / las fieras altas de la piel luciente." Here, in an

image of glittering loveliness, the allusion is to the constellation Taurus.⁹

Since the eyes are so often compared to stars, astronomical allusions are to be expected in metaphors involving them. For example, in "Siempre con duplicado Sirio cueces / las entrañas" (#482), the lady's eyes are likened to the brightest star in the constellation Canis Major, Sirius.

In the following section the stress will be on studying the types of relationships that the poet establishes between the lady and nature. It has been stated that a metaphor is a comparison between a subject and an analogue. It is important to remember here that the term "compare" means more than just "to regard as similar"; it also implies "the weighing of parallel features for relative values." This latter definition is especially noteworthy, because, as will be seen, Quevedo's metaphors often do go further than merely finding similarities between the lady and nature.

Nature was considered the supreme source of beauty during the Renaissance and Baroque. Even in metaphors that equate the lady's beauty to nature, the fact that nature is being used as the standard of beauty establishes it as, in fact, superior. Nevertheless, Baroque poets, including Quevedo, developed a series of metaphorical relationships which reverse this fundamental order, and emphasize the superiority of the lady's beauty. The

effect of these metaphors is to increase the praise of the lady's beauty to a great extent. In Quevedo's love poetry there are four basic types of metaphorical relationships that stress the superiority of the lady over nature: (1) competitive and related images, (2) images in which the lady is mistaken for nature, (3) images in which nature imitates the lady, and (4) images in which the lady suspends natural laws. It is interesting to note how these four categories follow a pattern of ascending supremacy of the lady over nature.¹⁰

The first category consists of a frequently used type of metaphor in which the poet weighs the respective beauty of the lady and nature, and finds nature inferior. This type of metaphor has been called "competitive imagery" by Arnold G. Reichenberger, because many of the metaphors in this group portray the lady and nature in some kind of active--even warlike--competition.¹¹

For instance, one verb that frequently appears in these images is vencer--the lady "conquers" nature. In poem #445 the poet, addressing a sailor in search of treasure, states: "Si buscas flores, sus mejillas bellas / vencen la primavera y la mañana." From one of the basic metaphors listed in the first part of this chapter--cheeks=flowers--a new metaphor is formed that states that the lady's cheeks are more beautiful than flowers. In this metaphor, then, the word "conquer" is merely a substitute for "are more beautiful than."

There are other images, however, in which the term vencer is used in a more literal sense. Although these images ultimately imply the superiority of the lady's beauty, most of them are expressed in terms of the lady's power over nature, her ability to make natural phenomena behave in unexpected ways. In "La lumbre que murió de convencida / con la luz de tus ojos" (#309), the conquest of the lady's eyes is that a candle flame is extinguished. In #303 the lady's lips "conquer" a carnation, which "blushes" with shame (i.e., it turns to a darker shade of red):

Bastábale al clavel verse vencido
del labio en que se vio (cuando, esforzado
con su propia vergüenza, lo encarnado
a tu rubí se vio más parecido).

In #389 the lady's eyes achieve a great victory indeed--they "conquer" the sun by making it grow dimmer (the poet, while inviting the lady to stroll through the fields, assures her that she has nothing to fear from the hot sun):

Si te detiene el sol ardiente y puro,
ven, que yo te aseguro
que, si te ofende, le has de vencer luego,
pues se vale él de luz y tú de fuego.

Some generalizations can be drawn from the competitive images just studied that will apply to most of the images in this category. First, it is interesting to note that they can all be reduced to metaphors containing the basic subjects and analogues listed in the first part of this chapter: cheeks>flowers (read ">" as "is/are more

beautiful than"), eyes>fire, lips>carnations, eyes>sun. Second, as witnessed especially by the last two quotes, these images are usually fairly long and involved, including secondary metaphors (e.g., labio=rubi in #303) and many of the linguistic devices discussed earlier: adjectivization of the analogue (in #389, "sol ardiente y puro," the adjectives could apply as well to the eyes) and hyperbole by temporal expansion (in #445, flowers are hyperbolized as primavera and mañana). Another factor which adds to the length of the competitive images is the fact that the poet so often does comment on the effects on nature of the competition with the lady--the flame goes out, the carnation blushes, the sun grows dimmer. Some images are lengthened by further comments by the poet which define more precisely the attributes of the subject and analogue which are in competition, as in #389, "se vale él de luz, y tú de fuego."

Quevedo uses other terms besides vencer to express an active competition between the lady and nature. In #348 the lady's beauty (metaphorized as llama) "tramples" the dawn: "no invidiosa / su llama, que tus luces atropella." In #309 her eyes "joust" with the firmament and "wound" it: "que con el firmamento, en estacada, / rubrica en cada rayo una herida." (The rays of her starry eyes are the lances that she jousts with. The bloodiness of the wounds is implied by rubrica.)

In some of the images which show active competition,

the lady does not always come out a winner. Nature sometimes takes revenge on the lady for her superior beauty, as in #317, in which the envious sun, day, and stars blind the lady:

Invidia, Antandra, fue del sol y el día,
en que también pecaron las estrellas,
el quitaros los ojos, porque en ellas
el fuego blasonase monarquía.

In other images, nature tries to use the lady's beauty to its own advantage. In #313 the candle burns the lady's hair in order to steal "wealth" from it (note the emphasis on the material value of gold): "Enriquecerse quiso, no vengarse. / la llama que encendió vuestro cabello."

There are other types of images that are related to the "competitive" images in that they also show that, after weighing the respective merits of the lady and nature, the poet concludes that the lady's beauty is superior. They are different from the "competitive" images, however, because they do not depict any active competition between the lady and nature.

In one group of images the lady and nature seem to be on the verge of some sort of struggle, but the lady's scornful attitude and superior beauty and power discourage the natural elements (sometimes described as "cowardly") from attempting to compete. Instead, they envy her beauty from afar. Quevedo seems to think carnations particularly meek, as in the following three examples:

- (1) Y cuando con relámpagos te ríes,
de púrpura, cobardes, si ambiciosos,
marchitan sus blasones carmesíes. (#339)

- (2) Mas con tus labios quedan vergonzosos
(que no compiten flores a rubíes)
y pálidos después, de temerosos. (#339)
- (3) Apenas el clavel, que a la mañana
guarda en rubí las lágrimas que llora,
se atreverá con él, cuando atesora
la sangre en sí de Venus y Diana. (#320)

The intricate interplay of metaphorical devices in these three examples is noteworthy. In the first two the poet describes the reaction of the carnations before the lady's more beautiful lips--they wither or grow pale. All three examples contain images referring to the lady's lips: in (1), the púrpura in "relámpagos de púrpura"; in (2), rubíes; in (3), in a mythological allusion, her lips are like those of Diana and Venus.

In another group of images related to competitive imagery, the lady is portrayed as having a greater amount of beauty than nature, as in #445: "Si buscas perlas, más descubre ufana / su risa que Colón en el mar de ellas"; or in #428:

A la feria va Floris,
porque tenga la feria
más joyas que el Oriente,
más luces que la esfera.

The lady, ever generous, has so much more beauty that she can afford to "give" some of it to nature: "a Tiro dan sus labios grana" (#445); or:

Esas dos mejillas
de lo que les sobra,
prestan al verano
lo que a mayo adorna. (#431)

In the fourth and final set of images related to

competitive imagery, the lady knows so much more about beauty that she "teaches" nature how to be lovely:

A ser sol al mismo sol,
a ser día al mismo día,
enseñaba con los ojos
la belleza de Florida. (#420)

Sometimes nature, recognizing the lady's superiority, "learns" to be beautiful from her: "para que, a presumir de tiria grana, / de tu púrpura líquida aprendiese" (#303, in reference to a carnation which learns to be red from the lady's blood); and "O quiso introducir en sol su llama, / y aprender a ser día, a ser aurora" (#313, in reference to a candle flame which came too close to the lady's hair in order to learn to be day and dawn).

Even though the competitive and related images stress the superiority of the lady's beauty over nature's, the fact remains that nature in these images is still the standard by which the lady's beauty is measured. However, in the next category of images, it will be seen that this concept begins to break down. Here the lady has achieved the same perfection of beauty that only nature has held until now. This complete equality of the lady and nature leads to the lady herself being mistaken for nature.

In #376, for instance, the lady is mistaken for the dawn: "las fuentes y las aves te cantaron, / que por la blanca Aurora te tuvieron." In the same sonnet, her eyes are mistaken for real sunlight:

El sol dorado que tus ojos vía
dudaba si su luz o la luz dellos
prestaba el resplandor al claro día.

It is interesting to note that it is nature herself who becomes confused by the lady's perfect beauty. In the first quote, the fountains and birds began to sing, mistaking the lady for dawn; in the second example, the sun itself was confused as to whether it or the lady's eyes were causing the daylight.

One of Quevedo's favorite ways of portraying this mistaken identity between the lady and nature is to play on the conventional comparisons of certain of the lady's features to flowers. In these usually prolonged images, the lady's face is mistaken for a flower garden by a group of bees, as in #504:

Haces hermoso engaño a las abejas,
que cortejan solícitas tus flores;
llaman a su codicia tus colores;
su instinto burles y su error festejas.

In #433, the poet enumerates exactly which of the lady's features attract the bees--her cheeks are roses and lilies; her lips, carnations; her sweet breath, jasmine and violets; her overall beauty, spring:

que, buscando flores,
engañadas piensan
que son sus mejillas
rosas y azucenas;

sus labios claveles,
jazmín y violetas,
el aliento dulce,
y ella primavera.

In a third set of images, the traditional order of nature as the standard of beauty, with the lady aspiring

to imitate its perfection, has been completely reversed. Now the lady has become the undisputed standard of beauty, and nature is either "honored" by its similarity to her, or, in some images, actively imitates her. An interesting similarity which runs through many of these images is the idea of painting. In #307, for example, the poet discusses the difficulty of painting a portrait of the lady. In two images he considers using natural phenomena to portray her loveliness, but then rejects them as not beautiful enough: "En nieve y rosas quise floreceros; / mas fuera honrar las rosas y agraviaros," and "dos luceros por ojos quise daros; / mas ¿cuándo lo soñaron los luceros?" If the lady's cheeks were portrayed as roses, it would honor the roses, but insult the lady (because roses would not be lovely enough). He could use stars for her eyes, but when did stars ever dream of being so lovely?

In a continuation of the painting motif, poem #429 offers a series of images which depict nature as "painting" itself in imitation of the lady:

A hurto la están copiando
 mayo y abril las mejillas,
 y, a su imitación, las flores
 pomposamente se pintan.

Mal imitados borrones
 de su perfección divina
 muestran floridos los prados,
 hacen las riberas ricas.

In his doctoral thesis, Hans Fränkel points out that a hurto implies that nature is ashamed of its inferiority, and must imitate the lady on the sly.¹² Note also how the

poet describes the flowery fields as badly imitated sketches of the lady--"mal imitados borrones"--implying that nature cannot hope to actually equal the lady's beauty.

In the fourth and final category, the lady's victory over nature is complete. In these images the lady's beauty is endowed with the ability to alter or suspend natural laws. Not only has she become superior to nature in beauty, but she also usurps its role as a source of power. In two images, for instance, the lady's beauty suspends natural laws by causing a river to stop flowing, and a spring to flow faster: "las aguas de Pisuegra se pararon / y aprendieron a amar cuando te vieron" (#376), and in #389, in reference to a spring in which the lady watches her reflection:

Las aguas que han pasado
oirás por este prado
llorar no haberte visto, con tristeza;
mas en las que mirares tu belleza,
verás alegre risa,
y cómo las dan prisa,
murmurando su suerte a las primeras,
por poderte gozar las venideras.

The idea here is that the waters of the spring which have carried her reflection rush forward both to tell the water ahead of their good fortune, and to allow the following waters the honor of reflecting the lady's image.

Another group of images dealing with the lady's power to suspend natural laws portray her as being able to make natural phenomena behave the reverse of what one

would normally expect. In #376 she can make stones turn soft by merely touching them: "cuantas peñas tocaste, se ablandaron." She can make water and snow burn by looking at them: "A poder vos mirar, la fuente fría / encendiera cristales en centellas" (#317), and "que la luz de tus ojos es de suerte, / que aun encender podrá la nieve fría" (#308). She can also perform the opposite feat--freezing fire--with the coolness of her snowy-white skin: "milagro fue pasar por vuestro cuello / y en tanta nieve no temer helarse" (#313, in which a candle flame comes dangerously close to the lady's neck).

Related to these images of reverse phenomena are images which demonstrate the lady's ability to turn darkness into light. The general concepts of light and dark are manifested in various ways. In poem #407 darkness is represented by the ancient Greek concept of the underworld--a gloomy place inhabited by shades. This poem compares the lady and the poet to Eurydice and Orpheus; the poet decides that his lady could never be Eurydice, because being like the firmament, she could never be a "shade":

firmamento que vives en el suelo,
no podía ser que fueras
sombra, que entre las sombras asistieras;
que el infierno contigo se alumbrara.

In the same poem the concept of light is manifested as dawn, which is brought to night by the lady's face (compared to Apollo in his chariot):

y tu divina cara,
como el sol en su coche,
introdujera auroras en la noche.

In other images the source of light is the lady's eyes, which can turn night into day, as in #476:

Bien pueden alargar la vida al día,
suplir el sol, sostituir l'aurora,
disimular la noche a cualquier hora,
vuestros hermosos ojos, Lisis mía.

In #326 the lady's eyes in the night are compared to the rebirth of the day after sunset:

Diviso il sole partoriva il giorno,
languido nella tomba d'occidente;
risorse dal sepolchro il lume ardente
di bionde stelle coronato intorno.

The remainder of the images in this fourth category are similar to those already studied in that they also show how the lady is above the mandates of natural law. They are different, however, in that they stress the benevolent effect that the lady has on whatever she comes into contact with. In poem #376, for example, the lady makes barren fields burst into bloom: "Saliste, Doris bella, y florecieron / los campos secos que tus pies pisaron." (This is also an implicit comparison to Venus, who was often portrayed as causing flowers to spring forth from dry fields.)

In two other images, the flowers that the lady wears take on new and unusual characteristics:

no temas que el color que tienes muera,
estando en una parte tan dichosa.

Siempre verde serás, siempre olorosa,
aunque despoje el cielo la ribera;
triunfarás del invierno y de la esfera. (#370)

and:

Lógrese en tu cabello, respetada
del año; no mal logre lo que cría;
adquiera en larga vida eterna aurora. (#446)

Here the flowers, through contact with the lady, attain eternal freshness, fragrance, and dawn. They become immune to the change of the seasons and the effects of the weather.

In the final set of images, the lady's beauty inspires destructive forces to become benevolent. When Jupiter sends his thunder-bolts to earth, they descend to her as gifts of gold:

A ti el trueno es requiebro, si amenaza
el tirano, le atiende en el tesoro,
cuando su sien temor precioso enlaza.

Al robre baja en rayo y a ti en oro. (#453)

In poem #385 sickness and even death avoid the lady, in respect for her beauty. This long work describes a lady with an eye ailment who, having been ordered by her doctor to cut her hair, refused to do so. Her fever, for instance, left her so as not to oblige her to cut her hair: "que aun por no te obligar a tal locura, / a sí se corrigió la calentura." Her health, jealous of the sickness's closeness to her, returns:

y la salud, de invidia, se tornara,
pues estaba, sin duda, ya celosa
de ver en ti la enfermedad hermosa.

Even death, in a great victory for the lady, does not dare to offend her: "que ofender tal belleza quien la viera, / hasta en la Muerte atrevimiento fuera."

The Lady and Her Admirers

Quevedo devotes a large number of images to depicting the various ways in which the lady influences the behavior or status of her admirers. The term "admirer" refers to the human and divine characters who are described as being in love with the lady. This group includes the poet himself, usually speaking in the first person singular.

Before analyzing any specific images, it will be helpful to discuss some generalities which will apply to most of the images in this section. Structurally, most of them can be divided into three parts, consisting of a subject (one of the lady's features), an analogue (usually one of those studied at the beginning of this chapter), and a statement referring to the lady's influence over her admirers (expressed in terms of the analogue). For example, in an image such as "quien los ve es ceniza, y ellos fuego" (#308), the three respective parts are (1) the lady's eyes, (2) fire, and (3) the lady's observers reduced to ashes (by the fire of her eyes).

Each of these images, then, is actually an equational metaphor followed by a statement concerning the lady's effect on her admirers. The type of influence exerted on the latter by the lady's features may serve as a convenient basis of organization for the images in this section. The four major types of influence exerted by the lady are (1) destruction, (2) power, (3) beneficence,

and (4) destruction and power combined with beneficence.

In the images that describe the destructive powers of the lady's features, the eyes are the most frequently used subject. These are usually compared to images of heat and light, most of them similar, if not identical, to the analogues studied in the first part of this chapter. Some of these analogues are rayo and relámpago (#499), fuego (#499 and #476), luz (#499 and #476), aurora (#476), sol (#476), and estrellas (#415). The difference between these metaphors and the ones studied earlier is that here the damaging effects, rather than the beautiful qualities, of heat and light are stressed (e.g., heat burns and dazzling light blinds).

Variety is achieved in this analogue system by utilizing some of the same techniques that were studied previously. Two analogues, for example, are referred to by periphrastic allusions, one astronomical and one mythological: in #482 the eyes are compared to Sirio, a periphrasis for estrella and an allusion to one of the brightest stars in the heavens; in #411 the eyes are likened to Faetonte, a periphrasis for sol and an allusion to the myth of Phaëthon, who carelessly drove the chariot of the sun and almost burned up the earth. Four other analogues contain mythological allusions, although they are not periphrastic. Both #411 and #417 refer to the lady's eyes as being stronger than Jupiter's lightning-bolts, and #417 also compares them to Mars's sword. ("Sword"

is an analogue not mentioned previously, and evidently exclusive to images that describe the lady's influence over her admirers.) The effect of relating the lady's features to these heavenly bodies and heavenly beings is to hyperbolize their power.

The third part of these images, in which the lady's influence over her admirers is described, is usually expressed in terms of the analogue. Images of heat and light, for example, usually portray the lady as burning those whom she looks at: "Siempre con duplicado Sirio cueces / las entrañas" (#482), or (referring to the lady's eyes looking at the poet) "lo miren reducido a sombra ardiente" (#476). In some images the lady's admirers merely "die," without any special mention of the means by which their deaths occur (in the Petrarchan tradition, the "life" and "death" of a person usually refer respectively to his happiness or suffering in love): "la vita che diè al giorno, a me la tolse" (#326), or:

Quien os ve, claras estrellas
de amor, si humano se atreve
a mirar luces tan bellas,
no paga lo que las debe,
si no muere por ellas. (#415)

In some poems the effect of the lady on her admirers is expressed in quite an extended fashion. The poem first cites an example of destruction unrelated to the lady, then relates the lady's destruction of her admirers to the example. Poem #499, a sonnet, is devoted entirely to such a process. The quatrains cite the example of

parched fields, which look forward to the rain, until they realize that it comes accompanied by deadly lightning: "Más quieren verse secos que abrasados, / viendo que al agua la acompaña el fuego." The tercets then explain how, in similar fashion, the poet looked forward to seeing his lady's eyes, until he realized that they would strike and burn him:

No de otra suerte temen la hermosura
que en los tuyos mis ojos codiciaron,
anhelando la luz serena y pura;

pues luego que se abrieron, fulminaron,
y amedrentando el gozo a mi ventura,
encendieron en mí cuanto miraron.

Poem #411, a madrigal, follows a similar procedure.

The first four lines relate how Jupiter punished Phaëthon for almost burning up the earth:

Júpiter, si venganza tan severa
tomaste de Faetonte
porque, descaminando el Sol al día,
encendió el río, el mar, el llano, el monte

The poet then concludes that Jupiter should wreak the same vengeance on the lady, whose eyes are just as destructive:

¿cuánto mayor conviene,
.....
que la tomen agora tus enojos
de aquellos sin piedad divinos ojos
que abrasan desde el suelo
hombres y dioses, mar y tierra, y cielo?

Quevedo rarely varies the subjects in the images that display the lady's destructive power. In two poems, however, he varies the images of the eyes by treating the lady's disguised eyes (#428) and her sleeping eyes (#436).

In the former the eyes are swords (implied by the words filos and aceros), and in the latter the eyes are rayos. The statements of influence stress in both cases that the lady's eyes are still destructive even when covered. In poem #428 the disguised eyes are like swords which, though sheathed, still cut (the souls of her admirers):

;Oh qué filos tienen,
qué aceros gastan
ojos que envainados
cortan las almas!

In #436 the poet explains how the lady's eyes kill even when closed--in this case by withholding the pleasure of their beauty from her admirers:

El regatear los rayos
retirados y soberbios,
es no matar, fulminantes,
para matar, avarientos.

Another of the lady's features endowed with destructive capabilities is her snowy-white skin, which in two poems (#306 and #317) is paradoxically compared to fire. The poet seems to achieve this jump from snow to fire by concentrating on the dazzling whiteness of the lady's skin. Then focusing on the heat that this brightness might give off, he compares the snowy-whiteness to fire. This sort of three-stage metaphorical progression is closely related to what Dámaso Alonso calls a metáfora de segundo grado.¹³ It is also similar to one of Arthur Terry's definitions of a conceit, in that it compares two apparently dissimilar entities, snow and fire, on the basis of one attribute that they happen to share--

shininess.¹⁴ The effect of all this is that in #306 the poet is "killed" by the fire of the lady's hand (which is covering her eyes):

Lo que me quita en fuego, me da en nieve
la mano que tus ojos me recata;
y no es menos rigor con el que mata,
ni menos llamas su blancura mueve.

And in #317 the dazzling whiteness of the lady's face blinds him who dares to gaze upon her:

Hoy ciega juntamente y desdeñosa,
sin ver la herida ni atender al ruego,
vista cegáis al que miraros osa.

La nieve esquiva oficio hace de fuego.

The fourth and final group of images which describe the lady's ability to destroy her admirers has her general beauty as their subject. Many of these images have no expressed analogue; therefore, it must be inferred from the terminology used. For instance, in images which speak of the lady's admirers as being "blinded" by looking at her, one can probably assume that the implied analogue is something like "fire" or "light": "no es posible sin cegar miraros" (#307) and "y vi donde el mismo ver / fue ocasión para cegar" (#415). Other images describe the lady's admirers as being "killed" by her beauty, as in #428:

Todo amante libre
se ponga en cobro;
que, si suelta la cara,
morirán todos.

The implication here (affirmed by the context of the poem), is that the lady's beauty is like a sword.

Another image in which a sword analogue is used (here expressed, rather than implied) is "para todos Durandarte" (#427; an allusion to Roland's sword).

An extended metaphor referring to the lady's general beauty is found in #312, a sonnet. The quatrains and first tercet present a graphic description of the sufferings of the Trojan War. Then the final tercet states that if Paris had seen the poet's lady, instead of Helen, the Trojan War never would have happened, because he would have "died":

no lloraran, Aminta, los troyanos,
si, en lugar de la griega hermosa Helena,
Paris te viera, causa de su muerte.

The second group of images which display the lady's influence over her admirers show the lady's "power" over her suitors. These images are different from those just studied in that the terminology is much less harsh. Instead of "burning," "blinding," and "killing" her admirers, her the lady "conquers," "captures," "binds up," or "imprisons" those who dare to gaze upon her. In addition, with a few exceptions, the statements of effect (the third structural element) in these images are not as closely related to the analogues as in the first group. That is, there is an obvious connection between stating that the lady's eyes are like fire, and saying that they "burn" her admirers; however, the connection is not so obvious when one says that her eyes are like daylight, and that they "imprison" those who look at her.

As always, the lady's eyes dominate this set of images, and as always they are compared to images of heat and light. Some specific examples are rayos, ardiente valentía, and luces (all from #316), luces (#443), and primeros mobles (#333). The effect these phenomena have on her admirers is that they conquer hearts, win victories, and triumph over nations (note the hyperbole by spatial and numerical expansion: the lady conquers whole nations of men):

Aun faltan a sus rayos corazones,
victorias a su ardiente valentía
y al triunfo de sus luces aun naciones. (#316)

The lady is often portrayed as the "monarch" of her suitors: "por quien a ser monarca Lisi aspira, / de libertades, que en sus luces ata" (#443). Notice here how her lights "bind up" her captives. And finally, in a type of imagery taken from Neo-Platonism (used only occasionally by Quevedo), the lady's eyes are Prime Movers which control the poet's powers in the same way that the real Prime Mover controls the movement of the spheres.¹⁵

Primeros mobles son vuestras esferas,
que arrebatan en cerco ardiente de oro
mis potencias absortas y ligeras.

One image dealing with the eyes, but with a slight variation, appears in #316, in which the single eye of a one-eyed lady is the subject. The poet states that if with only one eye--compared to día--she can kill and imprison men, there would be no power left for a

second eye, even if she had one:

Si en un ojo no más, que en vos es día,
 tienen cuántos le ven muerte y prisiones,
 al otro le faltara monarquía.

The two images which deal with the lady's hair share one aspect--they both depict her admirers as being "bound" by her hair. In #385 the poet warns a doctor not to cut the lady's hair, because he would also be cutting all the lives of her lovers, who are caught in it: "pues cortara, en los lazos que hoy celebras, / tantas vidas amantes como hebras." In #326, the lady's blond "mane" has bound up the poet's heart: "Ligommi il core il biondo crin." The idea of binding is, of course, closely related to that of capturing or imprisoning found in the other images in this section.

In a final image, the lady's general beauty is not compared to any specific analogue, but is pictured as "capturing" or "carrying away" the poet's love. This image occurs in #364, in which the poet describes how the effects that a portrait of Filis has on him are like those that the real Filis would have:

En el llevar tras sí mi fe y deseo
 es Filis viva, pues su ser incluye,
 con cuyo disfavor siempre peleo.

The next category--beneficence--contains images which are somewhat the opposite of the first category ("destruction"). In these images the lady is portrayed as either mercifully withholding her destructive powers, or as improving her admirers' status through contact

with her beauty.

In two images the lady's eyes are compared to estrellas negras (#443) and luces sacras and augusto día (#333). In the former image the lady "courteously" holds back the destructive potential of her eyes: "en nieve estrellas negras encendidas, / y cortésmente en paz de ella guardadas." The latter image utilizes Neo-Platonic terminology--the lady's eyes are like the heavenly spheres whose revolutions cause a silent, harmonious music. As the poet gazes at her eyes, they produce a like harmony in his soul:

Las luces sacras, el agosto día
que vuestros ojos abren sobre el suelo,
con el contento que se mueve el cielo
en mi espíritu explican armonía.

In poem #477 the final tercet offers two images concerning the lady's general beauty, which is compared to cielo and llama. (In this poem the poet addresses a child sleeping in Lisi's lap.) In the first image the idea is expressed that since Lisi is heaven, the child becomes an angel. Furthermore, the child is protected from disillusionment (sueño) in Lisi's lap: "que tú eres ángel, que tu cama es cielo, / y nada será sueño en esa cama." In the second image, the child becomes a "phoenix" in Lisi's flame. This image plays on the two meanings of fénix: a mythological creature and also a person endowed with extraordinary powers. The image also expresses the idea that Lisi's flame is more glorious than the phoe-

nix's: "que habitas fénix más gloriosa llama."

The images included in the fourth and final category display how the destruction and power exerted by the lady's beauty can also be, marvelously and paradoxically, beneficial.

Included among the images which show the lady's destructive power combined with beneficence are one in which the lady's eyes bring both life and death: "en donde vive Amor cuanto ella mata" (#443). In a second image her general beauty both cures the afflicted and afflicts the healthy (#427): "la que deshace los tuertos, / y la que los ciegos hace." (The word tuertos here is actually a pun, since it means both "one-eyed persons" or "torts." The phrase "deshace los tuertos" could mean, in keeping with the chivalric language used throughout this poem, "she rights torts.") Finally, even though her beauty has reduced the poet to ashes, they are the ashes of the phoenix (therefore, the poet will rise again): "y aunque amor en ceniza me convierte, / es de fénix ceniza" (#308).

The lady's power over her admirers is also viewed as beneficial, as in #315, which plainly states concerning the lady's eyes: "su conquista / da a l'alma tantos premios como enojos." In another image dealing with the lady's eyes, she passes their "tyrannous ardor" through her snowy-white hand (i.e., she covers her eyes with her hand) in order to temper its effect:

Si de tus ojos el ardor tirano
le pasas por tu mano por templanle,
es gran piedad del corazón humano. (#306)

In a final image using Neo-Platonic terms, the lady's face is like the stars in that it can influence both favorably and unfavorably:

En ella la dorada monarquía
más eficaz influye y reverbera:
es tu desdén constelación severa,
y tu favor la que es benigna envía. (#482)

Notes

¹The Icy Fire (London: Cambridge Univ. Press, 1969), pp. 8-9.

²Arthur Terry, ed., An Anthology of Spanish Poetry: 1500-1700 (New York: Pergamon Press, 1965), I, xxi.

³For convenience, Blecua's numbering of the love poems is used throughout this study.

⁴Courtly Love, p. 82.

⁵The Icy Fire, p. 9.

⁶Ensayos sobre poesía española (Madrid: Revista de Occidente, 1946), p. 46. Note that Alonso uses metáfora to refer to the analogue in a metaphor of which the subject is not expressed.

⁷"Oro de Ofir" and "oro de Tíbar" are terms that refer to the purest unalloyed gold, according to the Enciclopedia Universal Ilustrada (Madrid: Espasa-Calpe, 1930), XL, 574. "Ophir" is mentioned in the Bible (I Kings 9:28) as a land rich in gold.

⁸This is also an allusion to the Caballero del Febo, a character appearing in chivalric romances. Blecua explains (p. 464) that this poem was dedicated to an actress. The imagery suggests that she was noted for her roles in chivalric plays.

⁹Explained by Blecua, p. 506.

¹⁰A somewhat similar classification is used by Hans

Fränkel in his doctoral thesis, Figurative Language in the Serious Poetry of Quevedo (Univ. of California at Berkeley: Library Photographic Service, 1942), pp. 21-71. His arrangement lacks my fourth category, and he includes only a few of Quevedo's love poems.

¹¹"Competitive Imagery in Spanish Poetry," Annali dell'Istituto Universitario Orientale, 4 (January 1962), 83.

¹²Figurative Language, p. 45.

¹³Poesía española, p. 371.

¹⁴Anthology, II, xl.

¹⁵The source of Neo-Platonic imagery is the Ptolemaic cosmology, a fact noted by Bruce Wardropper in his Spanish Poetry of the Golden Age, p. 10. Ptolemy viewed the cosmos as a system of concentric spheres, at the center of which was the earth, surrounded by the spheres of the various planets and stars. One of the outermost spheres was the Prime Mover, which caused all the other spheres to revolve.

CHAPTER II THE IMAGE OF THE POET

In this chapter the term "poet" refers not to Quevedo, the historical personage, but to his poetic "mask," the fictional face which he chooses to reveal in his poems and which may or may not have some relationship to his real personality.

As in the previous chapter, the majority of the images to be studied presently belong to the conventional stock of Petrarchan imagery. The poet is presented in such imagery as suffering dreadfully because of his lady's disdain, and yet loving every minute of it. This paradoxical state of affairs is often reflected in such oxymoronic images as Leonard Forster's "icy fire."

Therefore, whereas the lady was described in images which emphasized her beauty and power, the poet is usually portrayed in much more unpleasant terms. For instance, one group of images used with great frequency in poems describing the poet, and which is hardly to be found in those depicting the lady, deals with the four traditional elements of ancient science--fire, water, earth, and air. The emphasis here, as

will be seen, is on the first two elements, since the poet is usually burning in the "fire" of love and pouring forth "rivers" of tears because of it.

Another important difference between the images of this chapter and those of the first lies in their structures. In Chapter I the great majority of images were metaphors--if not the more traditional equational metaphor ($A=B$), then at least some type of relationship set up between two images. In Chapter II the proportion of metaphors to the total number of images to be studied is smaller. The poet is often described not by comparing him to some external phenomenon, but by portraying him in certain situations which emphasize his suffering in love. These latter images are "literal" in that they portray the subject directly, without recourse to analogues.

This chapter, then, will be divided into two main parts. The first part will study metaphorical images in which either the poet or something closely related to him (such as his tears) is the subject. The second part will study imagery in which the poet is depicted in various situations--wearing various "masks" as it were--that emphasize his suffering in love.

Metaphorical Relationships

It will be helpful at this point to make some

general comments on the metaphors involving the poet. First, the metaphors studied in this chapter are, for the most part, much longer and more involved than those studied in the first chapter. It is not unusual, in fact, to encounter an entire sonnet based on one metaphor. The systems of subjects and analogues used in these metaphors are also less varied than those of the first chapter. The subjects in this chapter are almost always the poet, or something closely related to him, such as his tears or his tearful eyes, his heart, his veins, etc.

Predominant among the analogues are images of fire and water, and the various forms in which these elements may manifest themselves (e.g., heat, volcanoes, ice, snow, rivers, etc.).

One procedure frequently used by Quevedo is to compare his poetic self to some natural phenomenon in an attempt to demonstrate his suffering in love. For example, in some poems the poet compares himself to volcanoes.

The basic metaphor in #293 is that the poet compares himself to Mt. Etna. The entire sonnet is devoted to elaborating on this comparison, to show how it is possible to compare two such unlikely entities as a human being and a volcano. The quatrains describe Mt. Etna at length:

Ostentas, de prodigios coronado,
sepulcro fulminante, monte aleve,
las hazañas del fuego y de la nieve,
y el incendio en los yelos hospedado.

Arde el hibierno en llamas erizado,
y el fuego en lluvias y granizos bebe;
truenas, si gimes; si respiras, llueve
en cenizas tu cuerpo derramado.

The most extraordinary characteristic of Mt. Etna, according to the quatrains, is that at its peak fire and snow, heat and cold, can exist side by side. This paradox is emphasized by a series of pairs of contrasting images (pointed out by Dámaso Alonso in his Poesía española¹): fuego-nieve, incendio-yelos, hibierno-llamas, and fuego-lluvias y granizos. (Note the ever-present elements of fire and water.)

The tercets draw the comparison between the poet and Mt. Etna. The poet first states that if he had not been born, the volcano would be unique in the strange properties that it possesses:

Si yo no fuera a tanto mal nacido,
no tuvieras, ¡oh Etna!, semejante:
fueras hermoso monstruo sin segundo.

But since he also burns (with love) in lofty snow (the lady's disdain), he is an imitation of Mt. Etna:

Mas como en alta nieve ardo encendido,
soy Encélado vivo y Etna amante,
y ardiente imitación de ti en el mundo.

The reference of alta nieve to the lady's disdain is explained by González de Salas, the friend and sometimes collaborator of Quevedo, in his edition of Quevedo's poetry.²

In the final tercet the poet is also compared to Enceladus, the Titan who was pinned under Mt. Etna by Jupiter--his breath was supposed to cause Etna's fire and smoke. The comparison with the giant is based on the idea that just as the latter is being punished by and suffers in Etna's fire, the poet is punished by and suffers in his love for his lady. These comparisons of the poet to mythological characters are quite common, and will be studied further in another section.

Quevedo employs a device in this poem which was seen only rarely in the first chapter, but which will occur quite frequently in this one. As seen in the quatrains of #293, the analogue of the metaphor "poet=Etna" is also the center of an elaborate system of images. Some of these are related not only to Mt. Etna, but also to the poet, such as the "fire-ice" images quoted above. Others refer only to Mt. Etna: "sepulcro fulminante," "monte aleve," and "trueno, si gimes; si respiras, llueve / en cenizas tu cuerpo derramado." The number of images referring to the analogue in proportion to those referring to the subject varies greatly in these extended metaphors--these different proportions will be discussed as each individual case arises.

Poem #302 is another example of the suffering poet being compared to a volcano, this time to Mt. Vesuvius. Here the basis of comparison is the fact

that the green, pleasant slopes of Vesuvius hide the fiery volcanic activity inside. In like manner, the poet appears harmless on the outside, but seethes with the fires of love within. The entire sonnet has a closely knit structure. The quatrains and first tercet describe Mt. Vesuvius. Just as in the previous sonnet there is a series of fire-snow oppositions, here the image motif consists of a fire-vegetation opposition, which reflects the paradoxical nature of both Vesuvius and the poet.

The imagery of the first three stanzas reflects the history of Vesuvius. In ancient times its apparently harmless slopes were well cultivated and populated:

Salamandra frondosa y bien poblada
te vio la antigüedad, columna ardiente,
¡oh Vesubio, gigante el más valiente
que al cielo amenazó con diestra osada!

The salamander, according to ancient science, could live in fire without being burned. The volcano, then, had the same appearance to the ancients as the salamander--to them it seemed totally unaffected by the fire inside. It was also a "leafy" salamander, covered with luxuriant vegetation. The last two lines of the quatrain personify Vesuvius as a giant threatening the heavens with his right hand--an image which emphasizes the volcano's immense size and power.

Later, after the slopes of Vesuvius had been covered with so many flowers that it looked like a garden

in the shape of a pyramid, it erupted:

Después, de varias flores esmaltada,
jardín piramidal fuiste, y luciente
mariposa, en tus llamas inclemente,
y en quien toda Pomona fue abrasada.

During the eruption the fire, combined with the multi-colored slopes, made it appear as a glittering butterfly--luciente mariposa. As in the first quatrain, this stanza also ends with a reference to the destructive potential of Vesuvius's fire--the merciless obliteration of the surrounding countryside.

After the first eruption (in modern times), the volcano becomes the eternal abode of fire:

Ya, fénix cultivada, te renuevas,
en eternos incendios repetidos,
y noche al sol y al cielo luces llevas.

Here, the ability of Vesuvius to continue existing in the midst of fire is likened to the phoenix, a fantastic creature which is eternally reborn after burning to ashes. Note the continuation of the fire-vegetation motif in fénix cultivada. The parallel with the imagery of the quatrains continues, as this tercet ends with an allusion once more to the magnitude of Vesuvius: "y noche al sol y al cielo luces llevas." Here the fires of the volcano are so great as to darken the day (with smoke and ashes) and light up the night (with fire).

The final tercet introduces the poet and compares him to Vesuvius:

¡Oh monte, emulación de mis gemidos:
pues yo en el corazón y tú en las cuevas,
callamos los volcanos florecidos!

They are both "flowery volcanoes"--they both conceal fires within, the poet in his heart and Vesuvius in its caverns, while they maintain peaceful exteriors.

This final comparison reveals the double meaning of certain images found in the first three stanzas. Emilia N. Kelley in La poesía metafísica de Quevedo has suggested that the three animals mentioned in the first three stanzas--the salamander, butterfly, and phoenix--may also refer to the poet.³ He is like both the salamander and phoenix, because he lives in spite of being burned (by the fires of love). A possible connection between the poet and the luciente mariposa stems from the fact that in Classical Greek the word psyche means both "soul" and "butterfly." Alexander A. Parker has pointed out how in another poem mariposa is used in this same way.⁴ The word luciente would refer to the poet's soul "burning" with love.

Quevedo uses other natural phenomena besides volcanoes to exemplify the poet's suffering. For instance, in several poems the poet's situation is related to a river or brook. The relationship between the poet and the river is established in various ways. In some poems the procedure is similar to what we witnessed in the volcano sonnets--Quevedo describes some characteristic of a river which he then parallels to the poet-lover's amorous condition.

Poem #296, for example, compares a babbling brook to the poet's heart. Just as the brook was flowing merrily along until it met with disaster by being hurled down a mountainside, so the poet's heart entered into love innocently happy, ignorant of the sorrow which awaited it.

The quatrains and the first tercet are devoted to developing the description of the brook. Throughout the description the brook is personified as innocently lovely and happy. The emphasis of the imagery in the first quatrain is on the brook's peacefulness and beauty:

Torcido, desigual, blando y sonoro,
te resbalas secreto entre las flores,
hurtando la corriente a los calores,
cano en la espuma y rubio con el oro.

The first two lines suggest the brook's soft murmuring; the third line depicts the water's shady coolness; and the final line adds a bit of color--the whiteness of foam and the yellow of gold. (The latter image is similar to one often found in poems about the Tagus River, which was renowned for the gold contained in its sand.)

The second quatrain emphasizes the merriness of the brook:

En cristales dispensas tu tesoro,
líquido plectro a rústicos amores;
y templando por cuerdas rulseñores,
te ríes de crecer con lo que lloro.

The second and third lines introduce an image frequently

found in other "river poems"--the idea of the river as a singer, or, as here, a musician. The romantic effect of the brook's sound on the rustic lovers who visit its banks is depicted as the brook "plucking" (plectro) the instrument of love. And the brook inspiring nightingales to sing is metaphorized as its "tuning" nightingales (like cords on a stringed instrument): "templando por cuerdas ruiseñores." The final line introduces still another commonplace in "river poems"--the idea that the river laughs, even though filled with the poet's copious tears: "te ríes de crecer con lo que lloro."

The first tercet continues the idea of the "happy" brook, and then abruptly changes tone:

De vidro, en las lisonjas, divertido,
gozoso vas al monte; y, despeñado,
espumoso encaneces con gemido.

Happy, amused, beautiful, with its water sparkling as if made of diamond-shaped glass crystals (lisonjas de vidro), the brook continues merrily along--until, hurled down a mountainside, it grows old with a groan.

The final tercet introduces the poet:

No de otro modo el corazón cuitado,
a la prisión, al llanto se ha venido
alegre, inadvertido y confiado.

In the same way that the brook meets unexpectedly with disaster, so the poet's heart comes unaware and trusting to sorrow and imprisonment.

Poem #347 follows a similar procedure, although

here (as in several other poems) the allusion is to a specific Spanish river, the Guadiana. This river is noted especially for the fact that it goes underground at several points along its course:

o en las grutas sedientas tenebrosas
 los raudales undosos desapareces,
 y de nacer a España muchas veces
 te alegras en las tumbas cavernosas.

In the first tercet the poet compares this phenomenon to the fact that his tears are continually stopping and starting:

émulos mis dos ojos a tus fuentes
 ya corren, ya se esconden, ya se paran,
 y nacen sin morir al llanto ardientes.

In the second tercet, the poet compares himself to the Guadiana in a second way: "todo soy semejante a tus corrientes, / que de su propio túmulo se amparan." Just like the Guadiana, the poet takes refuge in his own tomb. That is, he seeks his own destruction by persisting in love. This comparison stems from the multiple meanings of the word túmulo, which is here a metaphor both for "caves" (for obvious reasons), and for the poet's body (a poetic convention in Quevedo's day: body tomb, based on the Greek pun soma = sima).

A third and final example of this same device is poem #500, concerning the Nile and using some of the astronomical terminology studied in Chapter I. This sonnet adds a new twist, in that the river image is

related not only to the poet but also to his beloved.

The first quatrain discusses that aspect of the Nile that relates to the poet's tears--the fact that the Nile's origin is unknown (at least this was the case in Quevedo's time): "Dichoso tû, que naces sin testigo / y de progenitores ignorados, / ¡oh Nilo!"

The second quatrain follows with that characteristic of the Nile that relates to the poet's beloved--the fact that the influence of the constellation Canis Major (of which Sirius is the brightest star) causes the Nile to overflow in the summer:

El humor que, sediento y enemigo,
bebe el rabioso Can a los sagrados
ríos, le añade pródigo a tus vados.

That is, the water that the summer heat evaporates from other rivers is added to the waters of the Nile to make it overflow.

The first tercet introduces the image of the poet and relates it to the first quatrain:

No de otra suerte, Lisis, acontece
a las undosas urnas de mis ojos,
cuyo ignorado origen enmudece.

The poet's tears are similar to the Nile in that he also keeps their origin--his love for Lisis--a secret (as is proper in courtly love).⁵

The second tercet compares the cause of the Nile's overflow to Lisi, the cause of the poet's overflowing tears:

Pues cuanto el Sirio de tus lazos rojos
 arde en bochornos de oro crespo, crece
 más su raudal, tu yelo y mis enojos.

The red ribbon in Lisis' golden hair is likened to Sirius shining in the summer heat. Just as the latter situation causes the Nile to overflow, Lisis' beauty increases the poet's sorrows to make his tears overflow.

A second type of "river poem" describes a specific river in detail, but the description has little to do with the nature of the poet himself. Instead, the river is depicted as merely the receptacle of the poet's tears. The first quatrain of #378, for example, is devoted to describing the Tagus. The river is portrayed as stealing its beautiful proportions and movement from the body of the poet's beloved, who bathed in its waters:

Tú, rey de ríos, Tajo generoso,
 que el movimiento y calidad hurtaste
 al cuerpo de alabastro que bañaste,
 gentil en proporción, gallardo, hermoso.

In the next six lines the poet asks the Tagus to perform certain services for his lady, thereby describing various characteristics of the river. Since the river is musical, he asks it to be his lady's musician: "ora natural músico ingenioso / seas." The river brings fertility, so it should offer her the valley where it grew the branch with which she is crowned: "ora el valle le ofrezcas do engendraste, / para su frente,

el ramo victorioso." Finally, the river's water is clear, so it should be the lady's mirror: "ora, sueltas del hielo tus corrientes, / le des espejo."

Only in the final four lines does the poet enter in:

que, cuando quiera en ti ver sus despojos,
junto con su hermosura representes
mi llanto con que creces y estás rico:
vean siquiera mis lágrimas sus ojos.

When the poet's beloved looks at her reflection in the Tagus, the poet hopes she will also see the tears with which he has filled the river.

Similarly, in #447 the quatrains describe the Guadalquivir close to its source, "en las altas sierras de Segura," where it is formed from melting ice, "en cuna naces, líquida, de yelo." It then plunges down the mountain: "se retuerce corriente por el suelo, / después que se arrojó por peña dura."

Here the poet pours his tears into the river to make it grow, and so that they may be offered to Lisi later:

Aquí el primer tributo en llanto envío
a tus raudales, porque a Lisi hermosa
mis lágrimas la ofrezcas con que creces.

(The ideas of the poet paying "tribute" with his tears, and making the river "grow" with them, are commonplaces in the river poems.)

In the final tercet the poet expresses the fear that by the time the Tagus reaches Lisi, it will be

so large that it will have forgotten the tears added
to it when it was a brook:

mas temo, como a verla llegas río,
que olvide tu corriente poderosa
el aumento que arroyo me agradeces.

In the third type of "river poem," the poet addresses a particular river by name, but gives no specific description of it. These poems have so many points in common that it will be more convenient to organize their images into categories according to similarity, rather than to study each poem separately.

Some poems begin by asking the river to stop running while the poet sings his lament:

¡Frena el corriente, oh Tajo retorcido!,
.....
en tanto que al rigor de mi cuidado
busco (ay, ¡si le hallase!) algún olvido. (#319)

or:

Detén tu curso, Henares, tan crecido,
.....
en tanto que, contento, mi ganado
goza del bien que pierde este afligido. (#362)

Or else the river itself stops upon hearing his sad lament: "y cantando frené su curso y brío: / tanto puede el dolor en un ausente!" (#318).

Another common image is that of the poet's weeping "strengthening" the river or making it grow (implying the copiousness of his tears): "Esforzaron mis ojos la corriente / de este, si fértil, apacible río" (#318); "donde una vez los ojos, otra el canto, / pararon y crecieron ese río" (#403); or "Fabio le daba en tributo, /

deshecha en llantos, el alma" (#432). One example which gives a somewhat different twist to this image is found in #390, where several rivers are said to pass through the poet's eyes: (after naming the Euphrates, Tagus, Peneus, Xanthus, Alpheus, and Nile) "Como por vuestras urnas, sacros ríos, / todos pasad por estos ojos míos."

The poet often describes the reflection of his eyes in the water. Displaying a bit of conceptista word-play, Quevedo states:

Hoy me fuerzan mi pena y tus enojos
(tal es por ti mi llanto) a ver dos mares
en un arroyo, viendo mis dos ojos. (#318)

That is, the reflection of his teary eyes is paradoxically like two "seas" in a brook. And in the same vein there is in #432 an example of chiasmus: "En el agua entrambos ojos, / y en entrambos ojos agua."

The final image to be studied in this third group of "river poems" is that of the laughing or singing river. In two poems the poet tells the river not to sing or laugh, because it would not be proper to do these things, since their streams are filled with his tears:

Que mal parece, si tus aguas frías
son lágrimas las más, que triste arroyo,
que canten, cuando lloro, siendo mías. (#362)

and:

Que no es razón que, si tus aguas frías
son lágrimas llovidas de mis ojos,
rían cuando las lloran ansias mías. (#319)

In two other poems the brooks voluntarily stop their happy sound. In #403 the brook stops "murmuring" and learns to "groan" after the poet's example:

El arroyo más blando,
de mi justo dolor reprehendido,
deja de murmurar y va llorando,
y aprende, entre las guijas, mi gemido.

In #432 the brooks weep and do not sing, because they are filled with the poet's tears:

Los arroyos de cristal
con sus guijuelas no cantan,
porque las lágrimas mías
hacen que lloren mis ansias.

Another large group of poems continues to compare the poet's situation in love to natural phenomena. Here, however, many different types of phenomena are described, and to create a separate category for each one would be too cumbersome. Therefore, they have all been placed in one section.

Two poems relate the poet's feelings to the spring-- the theme of both is that the poet's inner suffering contrasts sharply with the pleasant outside weather.

In poem #481 the quatrains and first tercet describe the spring, emphasizing the burst of color and light after the gloomy winter. The first quatrain, for instance, evokes the image of April's colorful meadows and green woods after the gloomy, icy winter:

Colora abril el campo que mancilla
agudo yelo y nieve desatada
de nube obscura y yerta, y, bien pintada,
ya la selva lozana en torno brilla.

The brooks begin to flow and babble, after the sun releases them from their icy imprisonment:

Los términos descubre de la orilla,
corriente, con el sol desenojada;
y la voz del arroyo, articulada
en guijas, llama l'aura a competilla.

The image of the poet is introduced in the final tercet:

Sólo no hay primavera en mis entrañas,
que habitadas de Amor arden infierno,
y bosque son de flechas y guadañas.

There is no spring inside the poet. Cupid (Amor) lives there where it burns infernally, and where instead of the pleasant green spring woods, there exists a forest of arrows and scythes.

Poem #466 follows a similar procedure, with the quatrains and first tercet describing the spring, and the final tercet referring to the poet. The first quatrain seems to be a display of Quevedo's classical training:

Ya tituló al verano ronca seña;
vuela la grulla en letra, y con las alas
escribe el viento y, en parleras galas,
Progne cantora su dolor desdeña.

González de Salas explained the classical sources of these images in his edition of Quevedo's works.⁶

The overall plan of the stanza is to describe three birds that are considered signs (tituló) of spring.

The first line was inspired by Publius Sirus, and refers to the hoarse cry of the stork (the word verano here refers to spring, according to González de Salas).

The next two lines, taken from several sources, including Cicero and Martial, describe the crane, which in flight looks like a letter of the alphabet, as "writing" on the wind. The final image refers to the swallow (Progne), singing in merry disdain of its winter sorrow.

The rest of the description contains many images similar to those in #481. The absence of clouds in the sky is evoked by: "Semblante azul y alegre el cielo enseña, / limpio de nubes y impresiones malas." The first tercet offers us once more the picture and sound of the brook "released" from its icy imprisonment by the sun: "de la cárcel del yelo desatado, / templá el arroyo el ruido en armonía."

The final tercet, which speaks about the poet, employs the fire-ice opposition seen in earlier poems. In contrast to the pleasant weather without, the poet's soul, paradoxically as ever, burns with love while freezing in Lisi's disdain:

Yo solo, ¡oh Lisi!, a pena destinado,
y en encendido invierno l'alma mía,
ardo en la nieve y yélome abrasado.

In two other poems the poet's situation in love is related to fire images. In #314, as in the two previous poems, the poet's inner feelings are contrasted to the surrounding environment. The quatrains and first tercet describe the effects of the dog days on the earth's water supplies. The sun is so hot that steam rises from the ocean: "El piélago encendido

está exhalando / al sol humos en traje de vapores."

Even the blood and humors within the human body burn:

"y, en el cuerpo, la sangre y los humores / discurren
sediciosos fulminando." The drying up of fountains,
brooks and rivers is depicted as the day assuaging
its thirst:

Bébase sin piedad la sed del día
en las fuentes y arroyos, y en los ríos
la risa y el cristal y la armonía.

After this hyperbolization of the summer heat,
it seems even more extraordinary that the poet's tears
have escaped evaporation--not only because they are
so copious, but also because, since they are shed in
tribute to his lady's disdain, they are respected by
the weather:

Sólo del llanto de los ojos míos
no tiene el Can Mayor hidropesía,
respetando el tributo a tus desvíos.

Poem #345 compares, rather than contrasts, the
poet's feelings to the analogues, which in this case
consist of a candle-flame and a forest fire. The first
quatrain demonstrates what happens when one blows on
a candle-flame:

¿No ves, piramidal y sin sosiego,
en esta vela arder inquieta llama,
y cuán pequeño soplo la derrama
en cadáver de luz, en humo ciego?

No matter how brightly a candle burns, a small puff
of air will extinguish it. On the other hand, a forest
fire behaves quite differently:

¿No ves, sonoro y animoso, el fuego
arder voraz en una y otra rama,
a quien, ya poderoso, el soplo inflama
que a la centella dio la muerte luego?

The same puff of air that killed the candle-flame
will only incite a raging forest fire to burn even
more vigorously.

The tercets clarify the exemplary nature of the
quatrains. A love affair in its beginning stages is
like a candle-flame:

Ansí pequeño amor recién nacido
muere, Alexi, con poca resistencia,
y le apaga una ausencia y un olvido.

A mere absence or lapse of memory will end a beginning
love affair with little resistance. But if allowed
to grow, love reacts like a forest fire:

mas si crece en las venas su dolencia,
vence con lo que pudo ser vencido
y vuelve en alimento la violencia.

That which extinguished the candle-flame made the forest
fire grow stronger. In like manner, that which extin-
guished a beginning love, resistance, only makes a
more advanced affair grow stronger--it feeds on strong
emotions.

Two more poems use a combination of element (fire,
water, earth, air) images to clarify the poet's love
feelings. Poem #444 is based on a fire-water opposition,
similar to the fire-ice poems seen earlier. With all
the tears that he has shed, everyone wonders that the
poet has not turned into fountains and rain, and that

he does not run liquified:

Los que ciego me ven de haber llorado
y las lágrimas saben que he vertido,
admiran de que, en fuentes dividido
o en lluvias, ya no corra derramado.

At the same time it is amazing that his heart can
burn so in love for Lisi, and yet he does not emit
sparks and black smoke:

Pero mi corazón arde admirado
(porque en tus llamas, Lisi, está encendido)
de no verme en centellas repartido,
y en humo negro y llamas desatado.

In the poet natural laws are suspended--long,
deep rivers (his tears) do not extinguish fires (his
love): "En mí no vencen largos y altos ríos / a incen-
dios." Water and fire co-exist peacefully within him;
they perversely remain friends in order to make him
more miserable:

La agua y el fuego en mí de paces tratan;
y amigos son, por ser contrarios míos;
y los dos, por matarme, no se matan.

In #406, a madrigal, the poet discusses how his
amorous sentiments relate him to all four elements.
Each element is inhabited by a particular type of
creature--the bird in the air, the fish in water, the
salamander in fire, and man on earth:

Está la ave en el aire con sosiego,
en la agua el pez, la salamandra en fuego,
y el hombre, en cuyo ser todo se encierra,
está en sola la tierra.

Only the poet, tormented as always, inhabits all
four elements: "Yo sólo, que nací para tormentos,

estoy en todos estos elementos." His mouth breathes air, his body wanders over the earth, his eyes are eternally in water (tears), and his heart and soul dwell in fire (love):

la boca tengo en aire suspirando,
el cuerpo en tierra está peregrinando,
los ojos tengo en agua noche y día,
y en fuego el corazón y la alma mía.

Finally, in #502 the effect of love on the poet is like the effect of an ivy on the tree that it clings to. The ivy seems a "green labyrinth" enveloping the poplar that it "offends" (because it ruins whatever it caresses):

y en verde labirinto comprende
la estatura del álamo que ofende,
pues cuánto le acaricia, le arruina.

The observer, upon seeing the ivy's leafy splendor, is not sure whether it embraces or imprisons the tree: "si es abrazo o prisión, no determina / la vista, que al frondoso halago atiende." Only the tree trunk understands whether the ivy is a blessing or not: "el tronco solo, si es favor, entiende, / o cárcel que le esconde y que le inclina."

In the same way, Lisi's love, to all outward appearances, appears a blessing to the poet:

¡Ay, Lisi!, quien me viere enriquecido
con alta adoración de tu hermosura,
y de tan nobles penas asistido.

But if the observer will ask his passion and fortune, he will discover that what appears to be a blessing

is actually an imprisonment of his senses:

pregunte a mi pasión y a mi ventura,
y sabrá que es prisión de mi sentido
lo que juzga blasón de mi locura.

The fourth category of analogues to which the love-sick poet is related concerns fantastic or mythological creatures. These images are usually closely associated to fire imagery. In poem #450, for instance, the quatrains are devoted to demonstrating how the poet's own suffering in the fires of love make the phoenix's and the salamander's powers seem believable. He proves that the phoenix can be renewed in fire, since he himself is reborn in the fire of love (related to the idea of love's paradoxical power of both blessing and cursing those who suffer from it): "Hago verdad la fénix en la ardiente / llama, en que renaciendo me renuevo." His heart defends the question of the existence of the salamander, since it drinks fire (love) thirstily, and lives in fire, and yet does not feel it:

La salamandra fría, que desmiente
noticia docta, a defender me atrevo,
cuando en incendios, que sediento bebo,
mi corazón habita y no los siente.

The idea of the "cold" salamander in the midst of fire is found also in #379, where the poet is depicted as cold in his lady's disdain, and yet burning with love:

En sustentarme entre los fuegos rojos,
en tus desdenes ásperos y fríos,
soy salamandra, y cumplo tus antojos.

The fifth and final type of analogue used by Quevedo to exemplify the poet's suffering concerns mythological or legendary personages. These images are usually fairly extended, often involving entire poems. The mythological characters involved are usually those who passed through trials and tribulations (like the poet in love)--Ulysses, Hercules, Midas, Orpheus, Icarus, Tantalus, and others. Those images which involve entire poems (or the major part of a poem) will be studied first, followed by a survey of more isolated images.

Although in some poems the poet is compared to mythological characters, in other poems the relationship between them and the poet is different. For example, in #299 the poet's suffering is seen as being able to replace something that a mythological character might have removed. In the second quatrain the allusion is to Phaëthon:

Si el día, por Faetón descaminado,
hubiera todo el mar y aguas bebido,
con el pladoso llanto que he vertido,
las hubieran mis ojos renovado.

That is, if the sun-chariot, misguided by Phaëthon, had burned all the earth's water, the poet's abundant tears would have replaced it. (Note that all these cases are hypothetical ones--Phaëthon was stopped before the sun could dry up the water.)

Likewise, if Ulysses had been able to keep all

the winds imprisoned, the poet's sorrowful sighs would have replaced them:

Si las legiones todas de los vientos
guardar Ulises en prisión pudiera,
mis suspiros sin fin otros formaran.

The allusion here is to the tenth book of the Odyssey, in which Aeolus gives all the winds (except Zephyr) to Ulysses in a wineskin. Once again, the tercet presents a hypothetical case--Ulysses was not able to keep the winds imprisoned.

The final tercet presents the example of Orpheus:

Si del infierno todos los tormentos,
con su música, Orfeo suspendiera,
otros mis penas nuevos inventaran.

If Orpheus had been able to stop the torments of hell with his music, the poet-lover's sufferings would have replaced them with new torments.

In #449, probably one of Quevedo's best known sonnets ("En crespada tempestad del oro undoso"), the poet suffering in love is compared to four mythological characters.⁷ The entire sonnet is based on a comparison of Lisi's wavy blond hair to a stormy sea of fire. The poet's admiration of her hair is pictured as his heart in some kind of physical contact with it.

In the second quatrain, his heart "swimming" in her hair is like Leander swimming the stormy Hellespont to prove his love: "Leandro, en mar de fuego proceloso, / su amor ostenta, su vivir apura." His heart in her bright gold hair is like Icarus risking

death to get close to the sun: "Icaro, en senda de oro mal segura, / arde sus alas por morir glorioso."

In the final tercet, his heart hungering for Lisi's hair is like Midas's hunger for gold--they are both punished for it: "el castigo y la hambre imita a Midas." Its frustrated attempts to possess her hair is like Tantalus's frustrated attempts to reach the water around him: "Tántalo en fugitiva fuente de oro."

Poem #452 describes what would happen if Hercules came alive again--the poet's tormented heart would recreate the beasts that caused Hercules's original travails:

sólo en mi corazón hallara fieras,
que todos sus trabajos renovaran,
leones y centauros y quimeras.

Other poems contain isolated allusions to mythological characters. For instance, in #297 the poet has an inferno (love) within him. He is a prisoner of love, and the "music" of his chains makes him another Orpheus:

La vida es mi prisión, y no lo creo;
y al son del hierro, que perpetuamente
pesado arrastro, y humedezco ausente,
dentro en mí propio pruebo a ser Orfeo.

The final stanza of #390 alludes to Tantalus ("Tú, que del agua yaces desdeñado, / con sed burlado, en fuente sumergido"); to Sisyphus ("tú, que a sólo bajar subes cargado"); and to Prometheus ("y tú, por los peñascos extendido, / para eterno alimento conden-

ado"). The poet tells them that he will imitate their torments (with his love sufferings): "todos venid, ¡oh pueblos macilentos!: / veréisme remedar vuestros tormentos."

"Masks" of the Poet

Another way in which Quevedo dramatizes the poet's suffering in love is to depict the poet in various situations or poses. These poses have been termed by some critics as the poet's "masks," to differentiate them from the poet's real personality, which may or may not coincide with his poetic self.⁸

In the first two categories to be studied, the "poet as pilgrim" and the "poet as prisoner," the distinction between mask-wearing and metaphor is not as clear-cut as with the later categories (the suffering poet, the weeping poet, the sick poet, the poet at war, the sleeping poet, and the poet longing for death). The reason these first two categories have been included in the second part of this chapter is a question both of meaning and of mechanics.

In the first part of the chapter the images to which the poet is related represent non-human entities, progressing from the least to the most anthropomorphic--from inanimate objects (volcanoes, rivers, etc.), to animate creatures (the salamander, the phoenix),

to mythological beings (who, if not actually supernatural, have at least powers beyond those of ordinary men). The second part of the chapter is reserved for human images.

The difference in mechanics is that in every poem cited in the first part, the comparison between the subject (the poet) and the analogue (a non-human entity) is explicitly stated: the poet is like a volcano, or a river, or the phoenix, or Phaëthon. In the poems of the second part no comparison is stated: the poetic "I" is the pilgrim or the prisoner described in the poem.

For instance, two very similar poems depict the poet as a pilgrim lost in the wilderness (a commonplace in poetry of the Petrarchan tradition). In #363 the poet-pilgrim timorously crosses the top of a mountain: "Por la cumbre de un monte levantado, / mis temerosos pasos, triste, guío." Night falls, and he finds himself lost, with only his hope to inspire him to continue: "Llega la noche, y hállome engañado, / y sólo en la esperanza me confío."

He arrives at a river, but there is no way to cross: "llego al corriente mar de un hondo río: / ni hallo barca ni puente, ni hallo vado." Although the sound of the water consoles him somewhat, he is disturbed at being lost: "dame contento el agua con su ruido; / mas en verme perdido me congojo."

He finds the tracks of someone who was there before
him--he wonders sadly if the other was also lost:

Hallo pisadas de otro que ha subido;
párome a verlas; pienso con enojo
si son de otro, como yo, perdido.

Poem #480 has many parallels to #363. The poet
once more stumbles blindly over a high mountain:
"Por yerta frente de alto escollo, osado, / con pie
dudoso, ciegos pasos guío." Once again night falls,
and the poet finds himself at the edge of a river;
he looks for a way to cross:

Cae del cielo la noche, y al cuidado
presta engañosa paz el sueño frío;
llévame a yerma orilla de alto río,
y busco por demás o puente o vado.

As in #363, the poet finds the tracks of another
pilgrim, who, much to the poet's sorrow, also lost
his way:

En muda senda, obscuro peregrino,
sigo pisadas de otro sin ventura,
que para mí dolor perdió el camino.

The main difference between the two poems lies
in the fact that #480 makes two references to the poet's
love. In the first quatrain, the poet states that
he is guided by the light of the very fire (love)
that burns him: "sigo la escasa luz del fuego mío, /
que avara alumbra, habiéndome abrasado." In the final
tercet there is also a conventional reference to Lisi.
Poem #363, on the other hand, is almost allegorical
in its avoidance of any explicit mention of love.

Both poems, however, imply more about love than they explicitly state. The first image in both poems, that of the pilgrim stumbling blindly over a high mountain top, suggests both the danger of love and the helpless desperation of the poet. The idea of a deep river blocking his path implies that the way of love is hopeless and leads nowhere. His finding the footprints of another pilgrim emphasizes that all who enter in love are lost.

Another group of poems depict the poet as a prisoner. The prison is, of course, love, and the lady is often portrayed as the captor. The poet's attitude toward his imprisonment varies from poem to poem. In some works, he is so content in his shackles that he abhors the time when he was free:

Yo las adoro y nunca las padezco;
y en la red y prisiones amarrado,
lo que viví sin ellas aborrezco. (#483)

He is sometimes himself amazed that he can feel this way:

y que esté yo en su cadena
tan contento con mi pena
como ella en verme penar;
.....
¿qué puede ser? (#421)

Even Jove, Phoebus, and Cupid envy his bonds: "El lazo me envidiaron Jove y Febo; / Amor, del cebo, invidia la dulzura" (#483).

In other images the poet, although adoring his captor, hates his imprisonment:

Perdí mi libertad y mi tesoro;
 perdióse mi esperanza de atrevida.
 ¡Triste de mí, que mi verdugo adoro! (#372)

Although his lady is beautiful, his imprisonment is hard:

"Si hermoso el lazo fue, si dulce el cebo, / fue tirana
 la red, la prisión dura" (#483).

In a third set of images, the poet ruefully describes his present captivity, and remembers longingly his former days of freedom. In #403 the poet feels "chained" to the memory of his lost happiness: "Aquí vivo amarrado / a la memoria de mi bien perdido." This represents a different twist, in that the poet's memories, rather than his beloved, torment him. But now he is so much in his lady's power, that he lacks the strength to regain his lost liberty:

Mas hállome en prisión tan de su parte,
 ¡oh libertad!, que faltas a mi pecho
 para poder sin Fili desearte. (#300)

The ambiguity of the two categories just studied--the "poet as pilgrim" and the "poet as prisoner"--is that they may be viewed either as implied metaphors (the poet is like a pilgrim or a prisoner), or as masks of the poet (the poet wearing the mask of a pilgrim or a prisoner). In the remaining categories, however, no such ambiguity exists. They are definitely not metaphorical, since it would be tautological to say "the poet is like the weeping poet," etc.

The first of the remaining categories might be termed "the suffering poet." This is a very general

category, encompassing a variety of ways in which the poet's suffering is depicted. One sonnet, #371, seems to say almost everything there is to say about someone suffering in love. The first quatrain pictures the poet as being in a sort of limbo. He burns, but is never consumed; he cannot stop crying; he never tires, even after all his travails; and although he longs for death, it never comes:

Tras arder siempre, nunca consumirme;
y tras siempre llorar, nunca acabarme;
tras tanto caminar, nunca cansarme;
y tras siempre vivir, jamás morirme.

In the second quatrain, the poet is not able to extricate himself from love's cruel grasp. He cannot repent, even after so much evil (courtly love, as explained by Arthur Terry, is basically "sinful"⁹); after so much deception, he still cannot see the truth; and after so much sorrow and pain, he can neither be happy nor laugh:

después de tanto mal, no arrepentirme;
tras tanto engaño, no desengañarme;
después de tantas penas, no alegrarme;
y tras tanto dolor, nunca reírme.

The first tercet continues in much the same vein as the quatrains. In the final tercet, the poet decides that any struggle against love is hopeless--he will be dead before he will have learned his lesson: "Antes muerto estaré que escarmentado." Instead of persisting in his resistance, he decides to give in and wallow in his misfortune: "ya no pienso tratar de defenderme, / sino de ser de veras desdichado."

Other poems continue this catalogue of the poet's torments. One aspect stressed frequently is the paradoxical effects that love has on him. For instance, a lover's sorrows are also a cause for joy (this is probably related to the courtly love idea that it is a privilege to serve one's lady): "los amantes, / que fabrican de lástimas sus gozos" (#486), and "en tí mi mismo mal me da alegría" (#357).

He is happy in his suffering, and esteems her who offends him the most:

Que me muestre yo contento
de este mal que no se entiende;
que estime a quien más me ofende,
cuando crece mi tormento. (#421)

Because of this state of affairs, those who see his suffering often envy him: "envidien mi dolor, si son constantes" (#486), and "viendo ya la pasión que en mi alma lidia, / unos tendrán consuelo, otros invidia" (#390).

The poet lives in constant torment: "mi corazón es reino del espanto" (#485). In his life, being sad is the rule, being happy the exception: "Mi mal es propio, el bien es accidente" (#374). He himself realizes how foolish it seems to persist in this torment: "necio en ser en mi daño porfiado" (#379).

The second category might be termed "the weeping poet." His tears begin in the morning even earlier than the dew: "madrugan más en mí que en las auroras / lágrimas a este llano" (#398). In fact, the poet cries

night and day: "Lloro mientras el sol alumbra, y cuando descansan en silencio los mortales" (#372); and "Desde el un sol al otro, . . . / y de una sombra a otra, siempre lloro" (#372).

His eyes seem to have been made for crying more than for any other purpose:

y tanto, que persuade la tristeza
a mis dos ojos que nacieron antes
para llorar que para verte, sueño. (#398)

His eyes are being used up in crying: "En triste humor los ojos voy gastando" (#372); nevertheless, his eyes cannot stop, even though they are made useless by so many tears: "sin poder hartarse / del llanto mismo en que se ve anegada" (#403).

Poem #392, although not actually concerned with the weeping poet, has a great deal to say about his tears. They speak for him: "lenguas de un pensamiento recatado," and "muda y tierna elocuencia derramada." They are parts of his soul ("del alma partes"), which are poured fourth as liquid fire: "alma en líquido fuego transformada." His tears, then, reveal what his words cannot express.

The third category portrays the sick poet (the sickness, naturally, is love). Poem #426, entitled "Alegórica enfermedad y medicina de amante," is devoted entirely to expanding this theme. The conventional images used to describe the suffering poet are here expressed in medical terms. The "fire" within the poet becomes "fever": "Mi corazón, lo primero, / en fiebre

hermosa se quema." His longing for his beloved is compared to the thirst caused by dropsy:

Témese de hidropesía
mi ardiente sed, pues se aumenta
y arde más, aunque mis ojos
mares de lágrimas viertan.

Finally, his irrevocable commitment to love is compared to a disease, for which even the ancient sages knew no cure: "No estudies mi enfermedad / en Galeno ni Avicena."

The fourth category depicts the poet at war--sometimes with his lady, sometimes with love. In the former case, even though he tries to defend himself against his beloved, his attempts are futile, like fighting air or water: "armas a Antandra aumento acobardado; / aire abrazo, agua aprieto, aplico arenas" (#336, in which every word begins with "a"). The lady's features "sacked" his heart, like a band of marauders:

Una risa, unos ojos, unas manos
todo mi corazón y mis sentidos
saquearon, hermosos y tiranos. (#442)

Even after she has conquered him she mistreats the spoils--him--and shows her power by despising her victory:

Agora, amenazándome atrevido,
Amor aprieta aprisa arcos, aljaba;
aguardo al arrogante agradecido. (#336)

Here the emotion love is personified as Cupid (Amor), ready to assail the poet with his arrows.

Most of the time, however, the poet struggles against love. In #486 his conflicting emotions are seen as a

civil war within him: "no me concede tregua ni reposo / esta guerra civil de los nacidos." He is especially vulnerable to these inner conflicts while sleeping: "y duro campo de batalla el lecho" (#359). His thoughts of love attacking him in his sleep are like corsairs attacking a sleeping ship:

Algunos enemigos pensamientos,
cosarios en el mar de amor nacidos,
mi dormido batel han asaltado. (#356)

The fifth category deals with the sleeping poet. The poet's struggles with love disturb his sleep as much as his waking hours. In fact, he often cannot sleep, because his sorrows keep him awake:

Cuidados veladores
hacen inobedientes mis dos ojos
a la ley de las horas;
no han podido vencer a mis dolores
las noches, ni dar paz a mis enojos. (#398)

Therefore, he begs Morpheus, the god of sleep, to grant him rest:

Dame, cortés mancebo, algún reposo;
.....
débate alguna pausa mi tormento. (#398)

In the same poem, he states that he longs for sleep not in order to rest, but because sleep is like death (and therefore frees him from his struggles): "Pues no te busco yo por ser descanso, / sino por muda imagen de la muerte."

Even when he is able to fall asleep, the poet's dreams give him no rest. In #366 he dreams that his beloved kills him, and he goes to hell. He awakes,

amazed that a dream could torment him so:

Y lo que más en esto me dio espanto
es ver que fuese sueño algo de aquello
que me pudiera dar tormento tanto.

But in poem #359 the poet does a complete about-face. Instead of longing for sleep, he hates it, because it prevents him from seeing his beloved; therefore, sleep to him is worse than death:

El sueño, que es imagen de la muerte,
en mí a la muerte vence en aspereza,
pues que me estorba el sumo bien de verte.

In the final group of images, the poet either longs for death, or is dying. The word "death" is used in two different ways. It either refers to real death (the end of life), or is used as a metaphorical expression for love (in Petrarchan fashion). In the first sense, the poet time and time again longs for death, as a means of ending the torments caused by love: "¿Cuándo aquel fin a mí vendrá forzoso?" (#492), or "¿Cuándo . . . / . . . traerás, ¡oh muerte fría! / lo que te ruego más . . . ?" (#403). But wish as he might, death never comes: "La condición del hado desdeñoso / quiere que le codicie y no le vea" (#492).

In other poems the poet expresses the paradoxical notion that his sufferings in love have made his life so miserable, that his life is really death: "Quiere el Tiempo engañarme lisonjero, / llamando vida dilatar la muerte" (#492), and "Mejor vida es morir que vivir muerto" (#488).

In many poems the dying poet is a metaphor for the poet in love. He dies merely by gazing upon his lady's beauty:

Por beber yo con la vista
en labios, coral y perlas,
preciosa muerte me aguarda.

Or else he lives in his lady's presence, and dies in her absence:

Solo sin vos, y mi dolor presente,
mi pecho rompo con mortal suspiro;
sólo vivo aquel tiempo cuando os miro. (#374)

In any event, he is only happy with what kills him (his lady): "que he venido a tener sólo por gloria / vivir contento en lo que más me mata!" (#374).

Notes

¹p. 506.

²Noted by Blecua, p. 336.

³pp. 113-14.

⁴"La agudeza en algunos sonetos de Quevedo,"
Estudios dedicados a Menéndez Pidal, 3 (1952), 357.

⁵Lisi is sometimes called Lisis or Lísida.

⁶Noted by Blecua, p. 507.

⁷Parker, "La agudeza," p. 352. This sonnet is analyzed in minute detail in this article.

⁸See "Persona, Tone, and Voice," A Glossary of Literary Terms, ed. M. H. Abrams, 3rd ed. (New York: Holt, Rinehart and Winston, 1971), pp. 123-26.

⁹Anthology, I, x. The courtly lover was traditionally enamored of a married woman, whom he worshipped. Therefore, he was guilty of both adultery and idolatry.

✓
Seillière

CHAPTER III
ASPECTS OF THE POET'S RELATIONSHIP
TO THE LADY

Although many poems discussed in the first two chapters were devoted to portraying either the suffering poet or the disdainful lady, a large number of works remain to be studied in which the emphasis is on depicting the interaction between these two characters. In one group of these poems, the poet complains about the effects that his lady has on him, both when he is away from her and when he is in her presence. In a second group of poems, the poet either attempts or achieves seduction of the lady.

Complaints

There will be five categories in this section:

- (1) the poet laments his absence from his beloved;
- (2) he apostrophizes a spring where his lady once gazed at her reflection;
- (3) he complains of his beloved's cruelty toward him;
- (4) the lady's disdain is killing him;
- and (5) he begs for her mercy.

In the first group of poems, most of the imagery is literal. The poet, absent from his beloved, is described either as suffering or dying from the absence, or as

physically separated from his beloved, but spiritually united with her.

In #416 the absent poet feels so much like a dead man that he is confused ("corrido") by the fact that he even has the appearance of a living man:

Corrido, señora, escribo
en el estado presente,
de que, estando de ti ausente,
aun parezca que estoy vivo.

In #474 the absent poet finds himself in a limbo of torment from which only death would release him. But he cannot die, because, paradoxically, he is not really alive when he is absent from Lisi; he is, therefore, somewhere between life and death:

Aquí para morir me falta vida,
.....
fantasma soy en penas detenida.

In #509 the absent poet (described as wandering alone in the wilderness) regrets that his death will not be witnessed by other lovers, who would thereby be warned of love's evil effects:

Mas ya que, ausente, muero de esta suerte,
lo que con ansia siento
es que no ha de poder servir mi muerte,
a quien viere su causa, de escarmiento.

In this way he could have at least a measure of revenge against love: "Vengárame de Amor si, con mi daño, / pudiera a otro servir de desengaño."

In other poems the poet, although not dying, finds separation an unpleasant experience. In #434 he muses ruefully over the pleasure that his lady has no doubt

derived from his departure. He knows that his leaving pleased her, and in spite of the benefits he would derive from returning, he cannot:

Sé que te hice lisonja,
señora, con ausentarme:
y a pesar de mi bien, temo
el volver, por no enojarte.

She was so happy to see him leave, that only her cruelties miss him--they always enjoyed hurting his feelings:

No me habrán echado menos,
si no son tus crueldades,
que en el sentimiento mío
gustabas que se mostrasen.

But the poet prefers being disdained to being forgotten completely, and pleads with the lady:

Que te acuerdes de mí pido
.....
primero que tus desdenes,
ausente mi vida, acaben.

A final poem describes the sufferings of the absent lover, using a metaphorical technique studied previously: a comparison of the poet to a mythological personage. In #294 (a sonnet) the quatrains describe the sufferings of Tantalus, and the tercets establish a relationship between his sufferings and those of the absent lover. The quatrains express the paradoxical notion that Tantalus should be happy in his torments: "Dichoso puedes, Tántalo, llamarte," and "Bien puedes en tus penas alegrarte." The tercets explain why this should be so, by concentrating on one particular torment suffered by

Tantalus: as he would stoop thirstily to get a drink of water, the pool in which he stood would disappear:

Que si a ti de la sed el mal eterno
te atormenta, y mirando l'agua helada,
te huye, si la llama tu suspiro.

If this is the case, reasons the poet, then his sufferings while absent from his beloved are greater. At least Tantalus may look upon and touch the object of his desire--such a privilege is denied the poet:

Yo, ausente, venzo en penas al infierno;
pues tú tocas y ves la prenda amada,
yo, ardiendo, ni la toco ni la miro.

In a second group of poems, the poet finds separation from his lady a less unpleasant experience than in the works just studied. In these poems the images express the general concept that those in love, even though physically separated, are always spiritually united. In #424 the poet states that although his body is separated from his beloved's, their souls are united across the miles:

Quien bien ama, puede estar
apartado, mas no lejos:
que no se entiende en las almas
esto de la tierra en medio.

In fact, when he is apart from her, his beloved's beauty seems even greater than when he is with her:

Pues tu beldad peregrina,
si es en presencia gozada,
de gloria el alma adornada
deja con luz tan divina.

Mas de lejos contemplada,
en el alma enciende luego
vivas centellas de fuego,
que la dejan inflamada. (#418)

The milder image of "divine light" characterizes the state of the poet's soul in his lady's presence. This image is exacerbated to that of his soul lit up in flames and sparks when he contemplates his lady's beauty from afar. Since she is divine, her glory fills all of creation, and is with him wherever he goes:

Porque no hay lugar ajeno
de tu beldad peregrina:
que está, como eres divina,
todo de tu gloria lleno. (#418)

Her eyes shining like the sun in her heavenly face look down on him no matter how far he wanders:

¿Qué puede causarme enojos,
si, en cualquier parte del suelo,
me alumbran desde ese cielo
los dos soles de tus ojos? (#418)

Here his lady's eyes have replaced the real sun with their beauteous light.

In another numerous group of images, the absent poet is united with his lady by his memories of her. For instance, in poem #418 he is not unhappy in his absence, since next to actually being with her, his greatest joy is remembering her:

Después de gozar la gloria
de tu amable compañía,
no hay tan dichosa alegría
como estar con tu memoria.

In fact (still in #418), the poet states that since he esteems his beloved's memory so highly, if he were actually in her presence, his mind could hardly comprehend her glorious beauty:

Y pues estimo el tormento,
contemplando en tu memoria,
si está presente tu gloria,
no cabrá en el pensamiento.

The "torment" here refers to the poet-lover's unrequited love for his lady, a conventional metaphor in Petrarchan poetry.

In another image dealing with the absent lover's memories of his lady, the emphasis is on the fact that he is never alone in his wanderings:

Puedo estar apartado, mas no ausente;
y en la soledad, no solo; pues delante
asiste el corazón, que arde constante
en la pasión, que siempre está presente.

El que sabe estar solo entre la gente;
se sabe acompañar: que, amante,
la memoria de aquel bello semblante
a la imaginación se le consiente. (#490)

Even when separated from his beloved, he is accompanied by his passion for her and by the memory of her face.

In two final poems dealing with the poet's memories of his lady, his thoughts are treated metaphorically. In #470, for example, they are compared in an extended metaphor to a lodestone. The quatrains metaphorize the tendency of a lodestone always to point northward as the lodestone's "love" for the North Star:

Esta, que duramente enamorada,
piedra, desde la tierra galantea
al Norte, que en el cielo señorea
con fija luz la redondez sagrada;

esta, que sabe amar tan apartada,
maestro, de mi amor ausente sea;
y al éxtasi que tiene por tarea,
imite l'alma en astros abrasada.

The lodestone, "enamored" of the North Star, "courts" (points toward) the star from the earth. This love from afar can be an example to the poet, absent from his beloved, since his soul is also burned by stars (the lady's beauty).

The tercets then draw a comparison between the lodestone and the poet's thoughts:

Y pues sabe del Ponto en la llanura
diferenciar las sendas, y del viento
regula en breve cerco la locura,

enseñe a navegar mi pensamiento;
porque de la atención a su luz pura
no le aparten suspiros ni lamento.

Just as the lodestone finds a path northward across the sea, regardless of the direction of the wind, so the poet wishes his thoughts to find their way back to Lisi, unperturbed by sighs and laments. The word luz continues the lady=starlight motif of the quatrains.

In the quatrains of #474 the absent poet's thoughts are personified. In the first quatrains the poet characterizes his thoughts:

¿Qué buscas, porfiado pensamiento,
ministro sin piedad de mi locura,
invisible martirio, sombra oscura,
fatal persecución del sufrimiento?

His thoughts are the source of the madness, martyrdom, and persecution caused by his love for Lisi.

The poet has asked his thoughts what they are searching for. The second quatrain answers the question:

Si del largo camino estás sediento,
.....
si te promete albricias la hermosura
de Lisi, por mi fin, vuelve contento.

If his thoughts are eager to return to Lisi, the poet tells them to do so, although the return will be his undoing ("por mi fin").

In #474 as in #470 the absent lover's thoughts of his beloved are metaphorized as travelers returning to where he left his lady behind.

The second category of poems dealing with the poet's complaints is exemplified by two works in which the poet addresses a spring in which his lady once gazed at her reflection. These poems are really indirect complaints against the lady, with whom the springs collaborate to torment the poet.

In #350 the quatrains describe the spring and the natural setting surrounding it. The imagery of the first quatrain emphasizes the concentration of May flowers around the spring. The reflection of the sky in the water makes the spring seem like a piece of heaven fallen to earth:

En este sitio donde mayo cierra
cuanto más con fecundo luz florece,
tan parecido al cielo, que, parece
parte que de su globo cayó en tierra.

In this site the mountains, metaphorized as "shoulders holding up the weight of heaven," witness the poet's suffering in love:

testigos son las peñas de esta sierra
(hombros que al peso celestial ofrece)
del duro afán que al corazón padece,
en alta esclavitud, injusta guerra.

The tercets describe what happened when the poet

used to look at his lady's reflection in the spring (note the change to past tense). The first tercet ends by stating that the spring used to stop flowing in order to be a better mirror for Fílida:

Miré la fuente donde ver solía
a Fílida, que en ella se miraba,
cuando por serla espejo no corría.

In the second tercet the spring, under the influence of the poet's burning gaze, would catch on fire to imitate his envy. (That is, the poet envied the spring because it could possess Fílida, but he could not):

Por imitar mi envidia se abrasaba,
cuando en sus aguas mi atención ardía:
y, en dos incendios, Fílida se helaba.

The final image repeats the fire-ice paradox noted in Chapter II. Fílida would "freeze" (i.e., was disdainful, aloof) in the midst of two fires (loves): the spring's and the poet's.

The first quatrain of poem #495 contains imagery reminiscent of the river poems analyzed in Chapter II:

Fuente risueña y pura (que a ser río
de las dos urnas de mi vista aprendes,
pues que te precipitas y descienes
de los ojos que en lágrimas te envío).

A mere spring learns to be a river from the abundant tears poured into it by the absent lover.

The second quatrain continues the fire-ice imagery seen in the previous sonnet:

si en mentido cristal te prende el frío,
en mi llanto por Lísida te enciendes,
y siempre ingrata a mi dolor atiendes,
siendo el caudal con que te aumentas mío.

If the spring freezes over, it catches on fire from the poet's hot tears. It is also unappreciative of the poet's sorrows, in spite of the fact that his tears provide all its water.

The cruelty of the spring is further explained in the first tercet: "Tú de su imagen eres siempre avara." The spring is cruelly stingy with Lísida's image (i.e., the poet is never satisfied with the number of times he sees her).

In the final tercet, the poet states how mistaken he was about the nature of springs:

Amargos, sordos, turbios, inclementes
juzgué los mares, no la amena y clara
agua risueña y dulce de las fuentes.

He had always thought that the harsh qualities displayed by this spring were properties of the seas.

In the third category of poems, the poet complains to his lady about her cruelty, which usually takes the form of her hard-heartedness, her coldness, or her rejection of his love. These poems are arranged into one category because of a strong similarity in the manner in which they use imagery. In all of them the poet uses nature (or nature combined with mythology) to exemplify his relationship to his lady.

Three sonnets dealing with the lady's coldness utilize, as might be expected, many images of winter, ice, snow, etc. And, since the poet is included, there is also a certain amount of fire imagery.

In #328 the first quatrain compares the disdainful lady to the winter:

Hermosísimo invierno de mi vida,
sin estivo calor constante yelo,
a cuya nieve da cortés el cielo
púrpura en tiernas flores encendida.

Although invierno and yelo refer to the lady's disposition, nieve refers to her skin, the whiteness of which is relieved by her rosy cheeks.

In the second quatrain the poet wonders how the lady (compared to the heavens) can remain eternally cold:

esa esfera de luz enriquecida,
que tiene por estrella al dios de Delo,
¿cómo en la elemental guerra del suelo
reina de sus contrarios defendidas?

The heaven of the lady's beauty is dominated by Apollo (dios de Delo; probably a reference to her eyes). The contrarios referred to are the change of the seasons, to which the lady is immune--she is never summer, only winter.

The first tercet contains two geographical allusions:

Eres Scytia de l'alma que te adora,
cuando la vista, que te mira, inflama;
Etna, que ardientes nieves atesora.

The lady has the same effect on his soul as Scythia (a cold region), even though his sight burns upon seeing her. She is also like Mt. Etna, in that she contains fire and snow together (the poet's passion and her disdain).

The final tercet concludes with a conceit:

Si lo frágil perdona a la fama,
eres al vidrio parecida, Flora,
que siendo yelo, es hijo de la llama.

The lady is like glass (which the ancients thought was a kind of very hard ice), in that her "ice" (disdain) is a product of fire (the poet's passion).

In #496 the imagery of winter continues. The quatrains catalogue some of the signs of winter, including the stars associated with the season: "y el nubloso Orión manchó con luto / las (otro tiempo) cárdenas regiones" and "pues perezoso Arturo, y los Triones / dispensan breve el sol."¹

In the tercets the poet expresses the thought that since this is the time of year when heat is welcome, perhaps his beloved's heart would melt with gratitude for the heat from his heart:

hoy que se busca en el calor la vida,
gracias al dueño invierno, amante ciego,
a quien desprecia Amor y Lisi olvida,

al yelo de su pecho llego
mi corazón, por ver si, agradecida,
se regala su nieve con mi fuego.

Poem #503 contrasts the effect of the sun on the mountains with the effect of warmth on Lisi's cold heart. The first quatrain compares a snow-covered mountain to an old, white-haired man:

Miro este monte que envejece enero,
y cana miro caducar con nieve
su cumbre que, aterido, obscuro y breve,
la mira el sol, que la pintó primero.

The sun melts the ice, which, grateful for being

freed, runs in singing liquid:

Veo que en muchas partes, lisonjero,
o regala sus yelos, o los bebe;
que, agradecido a su piedad, se mueve
el músico cristal libre y parlero.

But Lisi's eyes, although fire, do not melt the
coldness of her heart (metaphorized as Alpes):

Mas en los Alpes de tu pecho airado,
no miro que tus ojos a los míos
regalen, siendo fuego, el yelo amado.

The poet's own fires do nothing but increase her coldness.

He, reduced to ashes by his own fiery passion, burns
frozen in her disdain (the "icy fire" once again):

Mi propia llama multiplica fríos,
y en mis cenizas mismas ardo helado,
invidiando la dicha de estos ríos.

Two other sonnets discuss the lady's cruelty in
terms of her "hardness." Both poems use a combination
of allusions to nature and mythology as a means of exem-
plifying the lady's cruelty.

Poem #353 begins by listing three well-known examples
of hardness:

Hay en Sicilia una famosa fuente
que en piedra torna cuanto moja y baña,
de donde huye la ligera caña
de vil rigor del natural corriente.

Y desde el pie gallardo hasta la frente,
Anaxarte, de dureza extraña,
convertida fue en piedra, y en España
pudiera dar ejemplo más patente.

These quatrains make a geographical, a mythological,
and, possibly, a literary allusion: to a spring in
Sicily, the water of which turns everything it touches

to stone; to Anaxerete, whom Venus turned to stone because she so cruelly disdained a suitor; and to someone in Spain, who is an even more blatant example than Anaxerete. (This last may be an allusion to "A la flor de Gnido" by Garcilaso de la Vega, a poem probably widely known in Quevedo's time.²)

In the tercets the poet states that no examples of hardness are necessary where his lady is concerned:

Mas donde vos estáis es excusado
 buscar ejemplo en todas las criaturas,
 pues mis quejas jamás os ablandaron.

Y al fin estoy a creer determinado
 que algún monte os parió de entrañas duras,
 o que en aquesta fuente os bautizaron.

To emphasize her similarity to stone, the poet speculates that the lady was given birth by a mountain and baptized in the Sicilian fountain mentioned above. This last allusion has the structural advantage of unifying the sonnet, since it relates the last and first lines of the poem.

Poem #455 is not as emphatic on the idea of "hardness" as was the previous poem, although there is some similarity of imagery in both works. The first quatrain begins with a comparison of cruel Lisi to a wild animal and to Enyo, the goddess of the terrors of war:

¿De cuál feral, de cuál furiosa Enio
 informas el rigor de tus entrañas?
 Y con el parto tuyo, ¿qué montañas
 tu corazón infama, helado y frío?

From the animal and the goddess she receives the hardness of her "insides" (i.e., her cruelty). As in the previous

poem, she was given birth by a mountain.

The second quatrain states that the lady learned her wicked ways from a tyrant:

¿De cuál tirano aprenden señoría
las medidas que ostentas por hazañas?
Esas hermosuras furias con que engañas,
¿por qué hipócritas son de afecto pío?

Her beautiful features are hypocritical: pious to behold, but like Furies in their effects.

The tercets continue in more or less conventional language, stating how the lady's cruelty was superfluous ("¿Por qué añades el ceño y los enojos?"), since she had already "killed" the poet (i.e., made him love her): "El vencimiento te sobró en mi muerte."

In the final two sonnets of this category, the poet uses the behavior of bulls to justify his jealousy toward his beloved. In the quatrains of #344, the poet directs his lady's attention to a bull that is acting in a rather peculiar manner:

¿Ves gemir sus afrentas al vencido
toro, y que tiene, ausente y afrentado,
menos pacido el soto que escarbado,
y de sus celos todo el monte herido?

¿Vesle ensayar venganzas con bramido,
y en el viento gastar ímpetu armado?
¿Ves que sabe sentir ser desdeñado,
y que su vaca tenga otro marido?

The bull tears up the sod and roars with rage and frustration, all because his favorite cow preferred another bull to him. (Lest this subject sound rather inappropriate for a love sonnet, Aldrete, one of Quevedo's editors, has

pointed out a classical precedent--Virgil's Georgics, which contain a similar example.³)

The first tercet explains the connection between the poet's own problems and the bull's:

Pues considera, Flor, la pena mía,
cuando por Coridón, pastor ausente,
desprecias en mi amor mi compañía.

Flor has also rejected the poet for another--Coridón.

The difference between Flor and the cow is this:

Ofrecióse la vaca al más valiente,
y con razón premió la valentía:
tú me desprecias, Flor, injustamente.

The cow was justified: the bull she chose was the braver of the two. Flor, however, was unjustified in rejecting the poet (implying that the latter feels himself superior to Coridón). Unfortunately for Flor, the poet thinks more highly of the cow.

Poem #497 is also about bullish behavior, and is once again based on a classical precedent: Book V of Statius' The Thebaid.⁴ A spotted and a black bull raise the dust and darken the sky in a bloody battle over a cow:

¿Ves con el polvo de la lid sangrienta
crecer el suelo y acortarse el día
en la celosa y dura valentía
de aquellos toros que el amor violenta?

¿No ves la sangre que el manchado alienta;
el humo que de la ancha frente envía
el toro negro, y la tenaz porfía
en que el amante corazón ostenta?

If Lisi sees the bulls' jealous behavior, why is she surprised when the poet, rejected for Bato, explodes like a volcano and deafens the mountains with his crying:

Pues si los ves, ¡Lisi!, ¿por qué admiras
 que cuando Amor enjuga mis entrañas
 y mis venas, volcán, reviente en iras?

Son los toros capaces de sus sañas,
 ¿y no permites, cuando a Bato miras,
 que yo ensordezca en llanto las montañas?

This sonnet represents the poet's plea to Lisi not to disdain him for displaying his feelings in a passionate manner.

In the fourth category of poems, the poet contrives all sorts of exotic deaths for himself, all of which, naturally, are caused by the lady. Sometimes he dies from the sorrow caused by her rejection, and sometimes he "dies" in the Petrarchan manner (i.e., he falls in love). These poems are different from the "death" poems and images studied in Chapters I and II, because both the poet and the lady seem to play equally active roles in these works. These poems also seem to purvey a lighter, even somewhat flirtatious, tone than, especially, the gloomy death images in Chapter II.

In #377 the lady "kills" the poet (causes him to love her) in church--the sonnet elaborates on the curious appropriateness of this site.⁵ This poem contains examples of a type of imagery seldom found in Quevedo's amorous verse, but used frequently by earlier courtly love poets. These are the images of the "religion of love," in which the language of love is translated into religious terms: the poet worships at the lady's altar; she is an idol, to which he offers himself as a sacrifice, etc.⁶

In the first quatrain, the poet declares that since he worships his lady as an idol, anywhere she goes becomes a temple, upon the altars of which he is the offering:

Aunque cualquier lugar donde estuvieras,
templo, pues yo te adoro, le tornarás
ídolo hermoso, en cuyas nobles aras
no fuera justo que otra ofrenda vieras.

However, as the second quatrain explains, the place where the poet first saw this lady was a real temple (i.e., a church): "Templo fue del señor de las esferas." Her eyes struck him with Cupid's arrows: "donde senti las dos primeras jaras / que afiló Amor en esas luces raras."

Her beauty caused his "death" (he fell in love): "vi en la iglesia mi muerte en tu hermosura." That she "killed" him in church was convenient for both--she could remain there in sanctuary (since she was now a murderess), and he could be buried there (since he was now dead):

que entonces a los dos nos convenía:
por retraída a ti, que me habías muerto,
y, como muerto, a mí, por sepultura.

Poem #388 is a canción of five stanzas, some of which deal with death. For example, in the second stanza the poet places the blame for his death in an unexpected place. If he obeys the lady's orders not to follow her, he will be his own murderer, since seeing her is his life:

Que no te siga ordenas,
cuando consiste en verte yo mi vida;
y que seré homicida
de mí, si te obedezco en tantas penas.

This is an unusual twist on the more normal accusation of the lady as a murderess.

In poem #419 the second and third stanzas play on the two meanings of "death" (i.e., death as the end of life, or "death" as a metaphor for "love"). In the first stanza the poet declares himself a captive of Belisa. In this situation he will die one way or the other-- either from sorrow at her rejection, or of love: "que me muriera de pena, / de no haber muerto de amores."

In the third stanza the poet assures those who see him that he is really dead, even though he has the outward appearance of being alive:

Muerto estoy, no hay que dudar;
que, aunque así me ven vivir,
es que el gusto del morir
me vuelve a resucitar.

It is just that the pleasure of "dying" (being in love) brings him back to life again.

Poem #508 is similar to #419, in that it is a long poem with occasional references to the dying poet. It is unusual in that it purports to be the poet's last will and testament before he dies of love: "que, pues he de morir, antes que muera, / mi voluntad ordene y testamento."

He leaves his soul to Lisi; therefore, he sends it to heaven, since they are one and the same (i.e., Lisi and heaven): "Esta alma sin consuelo, / por mandártela a ti, la mando al cielo."

In the fifth stanza, the dying poet likens his warnings about love to jewels, which he leaves in order to "ransom" prisoners of love out of captivity:

Y de las joyas mías,
que son las advertencias y verdades,
quiero que se rescaten libertades.

He even leaves "envy" to those who know that he is dying for Lisi. They would, paradoxically, like to be in his place: "Dejar invidia quiero / a quien supiere que por Lisi muero."

Much of the talk about death in this poem seems only mock-serious, an impression aroused by the use of witticisms and word-play. For instance, in the third stanza, the poet laments that the only thing that will miss him are his lady's cruelties: "solas me lloraran tus crueldades." In order not to increase her anger, he asks that no pity be shown him (since this would no doubt displease her): "Por no ofender a tu rigor en nada, / quiero que la piedad me sea anegada." In the final two lines of the poem (fifth stanza), the poet plays with two meanings of dejar: "to abandon," or "to leave" (as in a will): "Sola a ti, en tal jornada, / por no dejarte, no te dejo nada." He leaves nothing to his lady, in order not to leave (abandon) her.

In the fifth and final category of poems, the poet reasons with the lady and begs her to be merciful, to refrain either from tormenting or from killing him. In these works one sees the truly wide variety of methods by

which the lady makes her admirers miserable.

The lady torments her suitors by disdaining their advances, refusing to return their love. In one group of poems, the poet begs her, if she will not return his love, then at least to grant him a tiny bit of recognition. In #392 he would be so grateful if she would listen to his song of lament, that he would forever owe her his service:

Sed atenta a los versos lastimeros
del que desde que os vio lo está a quereros;
y obligaréis a tanto un tierno amante,
que os deba todo el tiempo que no os cante.

In #401, entitled "Himno a las estrellas," the poet asks not his lady, but the stars to grant him a favor. The poem consists of twelve stanzas, the first four dealing with the beauty of the stars. Stanzas five through eight describe the ability of the stars to control earthly events: "árbitros de la paz y de la guerra"; "vosotras, de la suerte / dispensadoras"; "vosotras, que, enojadas, / a la sed de los surcos y sembrados / la bebida negáis."

In the ninth stanza he asks the star that guides his lady to influence her to grant him one small favor--that she merely look at him:

Si entre vosotras una
miró sobre su parto y nacimiento
y della se encargó desde la cuna,
dispensando su acción, su movimiento,
pedidla, estrellas, a cualquier que sea,
que la incline siquiera a que me vea.

In #494 the favor the poet asks is that his lady accept a gift from him. In the first quatrain the poet directs

Lisi's attention to a new-born lamb, saved from a wolf by his dogs:

Este cordero, Lisis, que tus hierros
sobrescribieron como al alma mía,
estando ayer recién nacido el día,
de un lobo le cobraron mis dos perros.

The poet compares himself to the lamb: just as it carries Lisis' brand, so does his soul. "Melampo" was the dog that showed particular bravery: "En el denso teatro destes cerros, / Melampo aventajó su valentía."

The first tercet repeats the poet-sheep metaphor: "Conoce que soy tuyo en tu ganado, / pues, por guardarle, desamparo el mío." He is one of her flock, and even ignores his own sheep in order to guard hers.

Finally, he presents Melampo to Lisis, and asks that she not reject the dog merely because it comes from him: "no pierda desdeñado / lo que él merece, porque yo le envío."

In two sonnets the poet uses the example of nature to show the lady how she should treat him more mercifully. The first quatrain of #464 contains an almost Gongoristic description of a snake:

Esta víbora ardiente, que, enlazada,
peligros anudó de nuestra vida,
lúbrica muerte en círculos torcida,
arco que se vibró flecha animada.

Referring to a snake as "slippery death" or "animated arrow" seems particularly effective. Dámaso Alonso notes in his Poesía española the unusual double metaphor contained in the last line: the snake is both the bow

(as it coils), and the arrow (as it strikes).⁷

The second quatrain describes how the serpent's venom becomes in the right hands a healing medicine:

Hoy, de médica mano desatada,
la que en sedienta arena fue temida,
su diente contradice, y la herida
que ardiente derramó, cura templada.

The tooth which made a burning wound now cures it.

In the tercets the poet makes clear to Lisi the purpose of his illustration of the snake's behavior:

Pues tus ojos también con muerte hermosa
miran, Lisi, al rendido pecho mío,
templa tal vez su fuerza venenosa.

Since her eyes are as deadly as a serpent's bite, she should temper their strength. Since her disdain is as harmful as snake venom, she should learn from the serpent to alter the effects of her poison (i.e., make it cure as well as wound):

desmiente tu veneno ardiente y frío;
aprende de una sierpe ponzoñosa;
que no es menos dañoso tu desvío.

Her venom is described as "burning and cold." This probably refers to the fact that her eyes inspire love ("burning") but look disdainfully ("cold").

Poem #493 follows a procedure similar to that of the preceding sonnet. The first quatrain states the basic comparison immediately:

Ya que huyes de mí, Lísida hermosa,
imita las costumbres desta fuente,
que huye de la orilla eternamente,
y siempre la fecunda generosa.

Since Lísida flees from the poet, she should imitate

a flowing spring, which, fleeing from the bank (i.e., flowing past it), also grants it a favor, by making it fertile.

In the same way, Lísida should at least grant the poet some grass and a rose (a metaphorical way of saying "kindness") as she speeds by: "y, aunque de paso, tanto fuego ardiente / merézcate una yerba y una rosa." This image is somewhat of a mixed metaphor. Lísida is the spring; the poet is the bank. And yet here the poet is also fuego ardiente; therefore, the lady makes grass and flowers grow from fire.

In the tercets, the poet requests a further favor: that the lady at least listen to his complaints when she scorns him: "y cuando, desdeñosa, te desvíes, / llévate allá la voz con que te llamo."

In the remaining poems of this category, the poet begs his lady not to kill him. In #361, for example, he tells the lady that unless she shows him mercy soon, he will die of pain. In the first quatrain he extols both the lady's beauty and his own faithfulness:

reforma tu aspereza brava y fiera
a oír lo menos del dolor que siento;
dale, señora, al tierno sentimiento
en ese pecho ya lugar cualquiera.

In the tercets the poet gives the lady an ultimatum: either show him some kindness soon, or he will die of suffering:

Pues mi remedio está solo en tu mano,
antes que del dolor la fuerza fuerte
del aliento vital prive a Silvano,

intento muda, porque de otra suerte
llegará tarde, y procurarse ha en vano
a tanto mal remedio sin la muerte.

The lady described in #373 (Silvia) is much more active (even athletic) in her torment of the poet than was the lady presented in the previous poem. Treacherous Silvia has destroyed all the poet's hopes of domestic bliss:

De tantas bien nacidas esperanzas
del doméstico amor y dulce vida,
burlas, ingrata Silvia fementida,
con desdenes, con celos, con tardanzas.

He asks her not to throw any more lances at his heart--there are so many wounds there already, that there is no room for more:

No arroje más tu brazo airadas lanzas
del pecho a la pirámide escondida;
que ya no dan lugar a nueva herida
las que en ella te rinden alabanzas.

His heart is here metaphorized as a pyramid, where the wounds of her darts (his love for her) render her homage.

The imagery of temple worship is combined with that of the imprisoned poet in the first tercet:

Confieso que di incienso en tus altares
con sacrilega mano al fuego ardiente
del no prudente dios preso con grillo.

The poet, "shackled" in servitude to the lady, is pictured as burning incense at the altar of Cupid (i.e., as worshipfully loving the lady). His hand is "sacrilegious," because it is unworthy of serving her.

In the final tercet the poet finds a reason for the rather sadistic Silvia not to kill him:

Si me castigas dándome esos males,
no me mates, que un muerto no lo siente:
dame vida, y así podré sentillo.

If she enjoys punishing him, why kill him, since a dead man cannot feel. Let him live, so he can suffer.

Poem #394 is a long work in which two stanzas give opposing views on death. In the first stanza, the poet begs the lady not to kill him with her disdain: "pues es tuya mi vida, / no seas con desdenes su homicida." But in the third stanza he demands that either she fulfill his hopes, or kill him: "mata mi confianza, / o cúmpleme del todo la esperanza." In either case, he pleads for a merciful end to his suffering.

Seduction of the Lady

According to Leonard Forster, in courtly love the poet laments the withholding of favors that might be granted to him, but never are.⁸ The only way he may ever actually possess the lady is in dreams.⁹ This does not, however, preclude attempts by the poet to convince the lady that she should grant him her favors forthwith. One type of poem in which the author attempts such a persuasion is the so-called carpe diem poem, which has a tradition stemming back to Classical Antiquity. In this type of work the poet shows the lady how fast her beauty is fading in an attempt to induce her to grant him her favors while she is still lovely and desirable.

In the most ancient form of carpe diem poem, the poet

uses the example of the rose to show the lady how fleeting beauty is. In Quevedo's carpe diem poetry, only one work, #295, uses the rose motif. The first six lines of this sonnet are devoted to describing a rose:

La mocedad del año, la ambiciosa
vergüenza del jardín, el encarnado
oloroso rubí, Tiro abreviado,
también del año presunción hermosa;

la ostentación lozana de la rosa,
deidad del campo, estrella del cercado.

Some of the terms describing the rose apply to the lady as well: they are both young (mocedad), ambitious (ambiciosa), beautifully presumptuous (presunción hermosa), proudly ostentatious (ostentación lozana). They can both be referred to as deities (deidad) and stars (estrella). The remaining images deal specifically with the rose, and stress its redness: vergüenza, encarnado, rubí, Tiro abreviado.

As another example of flowery beauty, the poet cites the almond tree, seemingly snowed under by its white blossoms: "el almendro, en su propia flor nevado."

The connection between these flowers and the lady Flora is established in the first tercet:

reprehensiones son, ¡oh Flora!, mudas
de la hermosura y la soberbia humana,
que a las leyes de flor está sujeta.

Human pride and beauty are subject to the same laws as are flowers (i.e., they both fade quickly).

The "message" is driven home in the last tercet:

Tu edad se pasará mientras lo dudas;
de ayer te habrás de arrepentir mañana,
y tarde y con dolor serás discreta.

Flora will grow old before she realizes it, and then it will be too late to be wise. She will regret not having utilized her beauty.

This sonnet is different from the more traditional carpe diem poems in two respects: (1) the example of the almond blossom is added to that of the rose, and (2) not only the beauty, but also the pride of the rose is discussed, a fault which Flora also displays.

The other poems in this section are closely related to the carpe diem theme. In two sonnets, for example, the poet scolds a lady already grown old and undesirable for having wasted her youth. In both poems the predominant image is that of the lady looking at her reflection in a mirror.

Poem #338 explains why Floralba kept her virginity intact until she was so old that no one wanted her any more. When she was beautiful and had all eyes "in chains" ("Cuando tuvo, Floralba, tu hermosura, / cuantos ojos te vieron, en cadena"), she haughtily scorned everyone: "los despreció, soberbia, tu locura."

Her reflection in a mirror had convinced her that she would remain beautiful forever:

Persuadióte el espejo conjetura
de eternidades en la edad serena,
y que a su plata el oro en tu melena
nunca del tiempo trocaría la usura.

Here the poet plays on the monetary meaning of "gold" and "silver" hair to describe the aging process--the "usury" of time will trade the former for the latter.

The tercets depict what the lady sees in the mirror now. Her old body is the tomb of her youth, now dead: "Ves la que eras, sepultada / yaces en la que vives." Now her vain pride returns to haunt her: "tarde te acusa vanidad burlada." In plain language, the poet tells her that if she dies a virgin, it is not because she is virtuous: "Mueres doncella, y no de virtuosa, / sino de presumida y despreciada." It is because she was conceited when young and is now despised when old.

The spirit in which the next sonnet (#304) should be taken is revealed by the title of the work: "Venganza en figura de consejo a la hermosura pasada." Here the poet avenges himself for having been rejected by the lady by taunting her with her loss of beauty. The mirror imagery is derived from a custom of Classical Antiquity: once-beautiful women ravaged by age would dedicate their mirrors to Venus.¹⁰

The first quatrain personifies Laura's windows and doors, emphasizing the fact that she is no longer courted. The windows now sleep, although they were awake in her youth: "Ya, Laura, que descansa tu ventana / en sueño que otra edad tuvo despierta." Her doors, once attentive, now no longer hear the complaints of her suitors: "Y, atentos los umbrales de tu puerta, / ya no escuchan de amante queja insana."

The second quatrain portrays the aging process in terms of the morning, afternoon, and night of Laura's life: "pues cerca de la noche, a la mañana / de tu niñez sucede tarde yerta." Her "spring" (cheeks) and "light" (eyes), the familiar Petrarchan images, are presented with unconventional adjectives, to emphasize Laura's loss of beauty: "mustia la primavera, la luz muerta."

In the tercets the poet suggests a solution to Laura's misery. She should dedicate all her mirrors to Venus, so that she will not be reminded of her lost beauty:

cuelga el espejo a Venus, donde miras
y lloras la que fuiste en la que hoy eres;
pues, suspirada entonces, hoy suspira.

Y así, lo que no quieren ni tu quieres
ver, no verán los ojos, ni tus iras,
cuando vives vejez y niñez mueres.

The rules of courtly love allowed no physical contact between the suitor and the lady. However, the poet could dream of possessing his beloved, and in this way avoid a breach of courtly conduct. Even so, such a poem was still considered risqué, as indicated by the hesitant language in the first line of #337: "Ay, ¡Floralba! Soñé que te . . . ¿Dirélo?" However, the poet seems to feel that since it was only a dream, he may be permitted to describe it: "Sí, pues que sueño fue: que te gozaba."

The entire sonnet contains a series of opposing images. The first, infierno-cielo, occurs at the end of the first quatrain: "¿Y quién, sino un amante que

soñaba, / juntara tanto infierno a tanto cielo?" The "hell" and "heaven" referred to here may reflect the contrast between the poet's sexual frustrations in his waking hours and his satisfaction while he sleeps.

The second quatrain contains a llamas-nieve y yelo opposition: "Mis llamas con tu nieve y con tu yelo / . . . / mezclaba Amor." The poet's fire and the lady's snow (white skin) and ice (aloofness) were mixed by Cupid.

The first tercet is based on an asleep-awake opposition. The poet wishes that he might perpetuate this situation; therefore, if he is awake, he wishes never to sleep; if asleep, never to awake: "que nunca duerma yo, si estoy despierto, / y que si duermo, que jamás despierte."

The final tercet employs a life-death opposition:

Mas desperté del dulce desconcierto;
y vi que estuve vivo con la muerte,
y vi que con la vida estaba muerto.

Here Quevedo plays both on the classical commonplace, Somnium imago mortis, and on the Petrarchan use of "life" and "death" (as favor or disfavor in love). Upon awakening the poet is surprised that in spite of having "died" (slept), he is still alive. But he also realizes that now that he is alive (awake), he is dead (with sorrow).

The dream of possession described in #440 is introduced in terms similar to those used at the beginning of #337:

Soñé (gracias a la noche),
 no sé, Floris, si lo diga
 (mas perdona, que los sueños
 no saben de cortesía),
 que estabas entre mis brazos.

The rest of the poem, however, differs drastically from #337 in that it catalogues in rather clear language the ways in which the poet made love (in his dream) to the lady. In the final stanza, even the poet feels obliged to apologize (although not very contritely) for the liberties that he has taken:

Perdona al sueño sabroso
 lisonjeras demasías,
 que, aun despierto, en la memoria
 me están haciendo cosquillas.

The final category of poems in this chapter includes those that describe a man (not necessarily the poet), making love to the lady. These works must be considered outside of the realm of courtly love, since in each one the lady has allowed her lover much more freedom than the rules of courtesy would ever permit. A significant fact, and one that supports Green's thesis that Quevedo is predominantly a poet of courtly love, is that from a total of 220 poems, only two fit into this category.¹¹

Poem #412 is divided into two long stanzas, the first of which deals with Fabio's reply to Florisa's question as to how many kisses he would like her to give him. Fabio, naturally, answers in the language of hyperbole:

Para podértelo decir, deseo
 que multiplique el agua el mar Egeo;
 que se aumenten de Libia las arenas,
 y del cielo sagrado
 las estrellas serenas,
 los átomos sin fin del sol dorado.

There is not enough water in the sea, sand in Lybia, or stars in the sky to number all the kisses he wishes.

(Note the comparison of stars to "atoms" of the sun.)

In the second stanza Florisa tires of all this talk, and decides to act: "le cortó las razones con un beso." Their happiness is so great that they are safe even from death: " 'Escondidos estamos de la muerte, / pues es tan grande el gusto que poseo.' "

The poem ends with contrasting imagery. The two lovers laugh from happiness, and then they almost cry because their laughter kept them from kissing:

Creció en entrambos por igual la risa,
 y, por poco, después juntos lloraran
 lo que les estorbó que se besaran.

In poem #413 the poet witnesses the lovemaking of Damón and Galatea. When they have finished, the lady's eyes close with shame, figuratively described as the pupils of her eyes "hiding." However, sad because they could not see Damón, they "returned" to her eyes (her eyes opened again):

Y las niñas hermosas,
 que, al fin, de vergonzosas se escondieron,
 ya tristes, de envidiosas,
 a los divinos ojos se volvieron.

The "weapons" that they gave to Damón (perhaps Cupid's darts) could be used by him to defeat repentance, if it

should come: "dando armas a Damón con que venciase / al arrepentimiento, si viniese." That is, seeing her beautiful eyes would prevent Damón from repenting for having made love to Galatea. This is an unusual image in that the lady's "weapons" are taken over by the poet for his own use.

Notes

¹Boötes (of which Arturo is the brightest star) and Ursa Major (of which the Triones are the seven principal stars) are northern constellations.

²Garcilaso's poem contains images similar to those expressed in Quevedo's sonnet: the lady "born of hard earth" ("No fuiste tú engendrada / ni producida de la dura tierra," stanza 13), and the allusion to Anaxarete ("Hágate temerosa / el caso de Anajérete," stanza 14).

³Noted in Blecua, p. 370.

⁴Suggestion by Aldrete, noted in Blecua, p. 528.

⁵Alonso (Poesía española, p. 540) cites this sonnet as an example of Quevedo's humorous treatment of Petrarchan imagery.

⁶Green (Courtly Love, p. 82) discusses the "religion of love" in depth.

⁷p. 567.

⁸The Icy Fire, p. 2.

⁹Ibid., pp. 2 and 13.

¹⁰Comment by González de Salas, noted in Blecua, p. 343.

¹¹Courtly Love, pp. 80-81.

CHAPTER IV THE NATURE AND COURSE OF LOVE

The poems studied in this chapter can be divided into two principal categories: (1) works that define the nature of love (usually according to Neo-Platonic and courtly love precepts) or discuss its causes and effects; and (2) poems that deal with the course of love, i.e., how love is communicated, predicaments caused by love, the so-called poems of "escarmiento," and the question of whether there is love after death.

This chapter concentrates on the ways in which images are arranged into meaningful combinations, and does not attempt to establish categories of similar images. This methodology has the advantage of allowing the integrity of most poems to be maintained.

The Nature of Love

Three groups of poems will be studied in this section: (1) works that define love, (2) works that discuss how beauty is the cause of love, and (3) works in which the poet apostrophizes love and complains of its cruelty.

The poems that define love can be divided into two categories: (1) works that deal with love as an abstraction, and (2) works that define love as it relates

specifically to the poet.

In the first category, for example, one finds a poem such as #375, which emphasizes the paradoxical nature of love. The images in this sonnet include the familiar "icy fire" oxymorons, such as "Es hielo abrasador, es fuego helado," or one not so familiar, "es una libertad encarcelada," which contrasts the lover's physical liberty with his mental incarceration.

Other images in the same poem are paradoxical in nature. For example, in "es herida que duele y no se siente," the contrast between the lover's physical appearance and his mental state continues: since his wound is emotional, it can not be perceived by the senses. In "es un breve descanso muy cansado" and "es un descuido que nos da cuidado," the idea that love both elates and deflates the lover is expressed. In "un andar solitario entre la gente," the lover is portrayed in a crowd: he is still alone, however, because he thinks only of his beloved. Finally, love is an "enfermedad que crece si es curada," using the conventional love=sickness metaphor: if his sickness is treated, that is, if his lady pays him some attention, the lover only grows "sicker."

Another sonnet in this same category (#332) displays an unusual combination of Neo-Platonic and classical pagan imagery. Bruce Wardropper has pointed out how the imagery of the Ptolemaic cosmology is often used in connection with Neo-Platonic love.¹ Therefore, the first

quatrain states:

Alma es del mundo Amor; Amor es mente
que vuelve en alta espléndida jornada
del sol infatigable luz sagrada,
y en varios cercos todo el coro ardiente.

Love makes the entire universe revolve. It is mente and infatigable luz sagrada, the all-pervasive force that makes the sun and the other heavenly spheres revolve unceasingly around the earth, of which it is the soul, or most important part. The heavenly bodies are a "burning chorus" because they shine, and because they each produce an inaudible musical note (the so-called "music of the spheres").

The second quatrain continues in a Neo-Platonic vein. Love is a benevolent force, "espíritu fecundo," which works always for the good, "paterna actividad obra clemente." But it is also a constantly active force, "vehemente / con varonil virtud, siempre inflamada," which is involved in the movement of the cosmos, "que en universal máquina mezclada."

In the tercets it is revealed that the "love" being discussed in the quatrains is the god Amor or Cupid. Quevedo, then, has granted him powers which the Romans and Greeks never attributed to him (i.e., the power to control the physical universe). Later in the tercets, however, Cupid returns to his more familiar image. He loves to shoot his arrows at those who try hardest to resist him: "Este, pues, burlador de los reparos, / que, atrevidos, se oponen a sus jaras." He honors to an

equal degree the poet-lover and his beloved, by making the lady's eyes his throne, and the poet's breast a temple where she is worshipped: "pues si hace trono de tus ojos claros, / Flora en mi pecho tiene templo y aras."

Poem #324 attempts to explain one of the manifestations of love--selfishness. The first quatrain expresses a basic comparison, which is then expanded in the rest of the sonnet. The basic metaphor is that love (or the lover) is like an absolute monarch. They both must be alone in their triumph: "siempre triunfante / solo ha de ser el rey, solo el amante."

The second quatrain gives another case of an absolute monarch (in this case, the sun, monarch of the skies), who will not allow any competition in his domain:

El padre ardiente de la luz del día
no permite que muestre su semblante
estrella presumida y centellante
en cuanto reina en la región vacía.

As long as the sun (the "burning father") reigns in the sky, no star is allowed to show its "face."

The tercets state that love is a king that holds heaven and earth in vassalage: "Amor es rey tan grande, que aprisiona / en vasallaje el cielo, el mar, la tierra." But love's rule must be absolute--any competition is seen as sedition: "la soledad es paz de su corona; / la compañía, sedición y guerra."

In the second group of poems that define love, the poet relates the definitions to his own personal situation.

Two sonnets express the poet's opposing views towards Neo-Platonic love: in #458 he boasts of the Neo-Platonic purity of his love, whereas in #331 he complains of his lady's demands that he love her according to Neo-Platonic precepts.

Before analyzing these two poems, it seems appropriate here to make a few remarks about the nature of Neo-Platonic love.² The Neo-Platonic lover loves his lady not for her body, but for the ideal of feminine beauty which she represents. Therefore, in poems discussing Neo-Platonic love, a distinction is usually maintained between the terms amar and querer or desear--the former referring to love of the ideal, the latter two to carnal love. Other terms used instead of amar are entender or conocer--the poet "understands" his lady. These terms stress the intellectual, rather than physical, nature of his love.

Some poems attempt to reconcile Christian and Neo-Platonic philosophies. The poet is said to love the lady's soul, rather than her body. It is not unusual in such works to find such religious terms as adorar, templo, ara.

In #458 the poet is proud of the Neo-Platonic purity of his love. He exemplifies this purity both by contrasting his love to the moon and by comparing it to the planets and stars. The quatrains describe how the earth affects the moon, but not the planets and stars:

Por ser mayor el cerco de oro ardiente
del sol que el globo opaco de la tierra,
y menor que éste el que a la luna cierra
las tres caras que muestra diferente,

ya la vemos menguante, ya creciente,
 ya en la sombra el eclipse nos la entierra;
 mas a los seis planetas no hace guerra,
 ni estrella fija sus injurias siente.

In a virtuoso display of his talents of versification, Quevedo has in these verses expressed perfectly accurate scientific information within the strict confinements of sonnet quatrain form. Using astronomical imagery, he explains why the moon is observed with three different faces: "ya la vemos menguante, ya creciente, / ya en la sombra." The reason for this is that the sun's aura ("el cerco de oro ardiente") is greater than the earth ("el globo opaco"), but the moon is smaller. And yet the earth effects no change on the six planets (known in Quevedo's time), or on the stars. Here the earth's effects are metaphorized as "war" or "insults": "no hace guerra" and "sus injurias."

The first tercet describes how the poet's love differs from the moon and is like the planets and stars. The astronomical imagery continues:

La llama de mi amor, que está clavada
 en el alto cenit del firmamento,
 ni mengua en sombras ni se ve eclipsada.

The flame of the poet's love hangs at the very highest point of the heavens ("en el alto cenit del firmamento"). In this way it is like the planets and the stars and unlike the moon--it neither wanes nor is eclipsed.

The second tercet draws a final conclusion:

Las manchas de la tierra no las siento:
 que no alcanza su noche a la sagrada
 región donde mi fe tiene su asiento.

Earth does not "stain" or darken his love (i.e., with carnal concerns). His love is sacred in its nearness to heaven. In this poem, then, the poet proudly proclaims the purity and sacredness of his love, in complete accordance with Neo-Platonism.

In #331, however, the poet appears much more reluctant to accept Neo-Platonic precepts unquestioningly. The tone of the poem can be taken in two different ways, depending on the interpretation of the first quatrain (the imagery in this poem is mostly literal):

Mandóme, ¡ay Fabio!, que la amase Flora,
y que no la quisiese; y mi cuidado,
obediente y confuso y mancillado,
sin desearla, su belleza adora.

Arthur Terry has pointed out that the "¡ay Fabio!" of the first line may be spoken in exasperation. In this case the poet's later explanation of Neo-Platonic precepts could be taken as an urbane man's ironic commentary on something he considers entirely silly, but which he must obey in order to please Flora.³ On the other hand, the "¡ay Fabio!" could also be interpreted as a cry of desperation by a lover who is physically attracted to his lady, but willingly respects her wishes and agrees to love her in Neo-Platonic fashion.

In any case, in the first quatrain the distinction between amar and querer or desear is maintained--Flora demands that the poet love her intellectually, not carnally. The poet obeys, although his "sorrow" (cuidado,

a Petrarchan metaphor for "love") is confused and "blemished" (mancillado). The latter term is another ambiguous element in the first quatrain. Perhaps it refers to the poet's "impure" or physical love for Flora. At any rate, the poet is torn between what he desires (physical love) and what Flora desires (intellectual love), and only reluctantly gives in to her demands. Whether he does it with reservations (as Terry's commentary suggests), or submissively (with the courtly lover's typical prostration before the lady's every whim) is open to interpretation.

The remainder of the poem, if the first quatrain is ignored, is a straight exposition of various precepts of Neo-Platonic love. For example, the second quatrain contrasts carnal love with intellectual or spiritual love:

Lo que el humano afecto siente y llora,
goza el entendimiento, amartelado
del espíritu eterno, encarcelado
en el claustro mortal que le atesora.

Intellectual love ("entendimiento") is superior to physical love ("el humano afecto"), for while the latter regrets and bewails ("siente y llora"), the former enjoys ("goza"), because it is attracted by the lady's eternal soul ("amartelado del espíritu eterno"), not by her mortal body ("el claustro mortal").

The first tercet defines the difference between amar and querer:

Amar es conocer virtud ardiente;
querer es voluntad interesada,
grosera y descortés caducamente.

The term voluntad here refers to the passionate part of the mind, as opposed to the entendimiento, which represents pure intellect unaffected by emotions.

The second tercet summarizes the principal reason why spiritual love is superior to physical love. Since the former involves the soul, it will last forever. The latter is worthless, for the body is earth, nothing:

El cuerpo es tierra, y lo será, y fue nada;
de Dios procede a eternidad la mente;
eterno amante soy de eterna amada.

With poem #387 Quevedo returns to the realm of courtly love. The title of the poem gives a clue as to the framework of imagery on which the poem is based: "Nueva filosofía de amor contraria a la que se lee en las escuelas." Using imagery from scholastic life, the poet shows in fifteen stanzas how the workings of love refute accepted scientific theories. Only a few examples will be cited here.

The first stanza introduces the scholastic framework. Love is personified as a professor who holds the first chair in the poet's breast: "En mi pecho, el Amor, que me lastima, / lee de dolor la cátedra de prima." As might be expected in a poem on courtly love, the subject that Love teaches is pain and sorrow.

In stanzas two and three the poet demonstrates how Love refutes the arguments of three ancient wisemen, Aristotle, Solomon, and Plato: "la verdad de Aristóteles dis-fama"; "pues de su silogismo o argumento / ni Salomón

libró su entendimiento"; and "Y al divino Platón tuvo tan ciego, que le hizo beber por agua el fuego." The general meaning here is that these three men might have been very wise, but Love was able to refute all their logic (i.e., their wisdom did not keep them from falling in love).

In the previous examples Love refutes ancient philosophy. But other fields of knowledge can also be altered by Love. For instance, in the physics of love, fire is not extinguished by water. The proof is that the poet's tears have never put out the fires of love in his veins (fourth stanza):

pues sola una centella
del fuego que en mis venas alimento
no he muerto en tantos años, ni apagado
con el diluvio inmenso que he llorado.

In the theology of love, those whose souls have left them and are dead, remain alive. This is yet another play on the Petrarchan metaphorical use of the terms "life" and "death" to refer to the pleasures and pains of love. The proof of this axiom is once again the poet, who is killed by his beloved, and yet also lives because of her (seventh stanza): "en quien me da la muerte, cobro vida."

In the biology of love, animals do not love only others of the same species. For example, the poet is a human being, but he loves a "cruel beast"--the lady (ninth stanza): "Yo soy humano, y amo, por mi suerte, una fiera cruel que me da muerte."

Finally, in the solid geometry of love it is not

true that the whole must be greater than the part that it contains. This is proved by the fact that the poet is all in Inarda (a metaphorical way of expressing his total love for her), and she is all in his heart (fourteenth stanza): "Yo estoy todo en Inarda, y toda ella / está en mi corazón." In other words, the part contained in another whole can also contain that whole: "y cierro, amante, a quien en sí me cierra."

Before passing to the next category of poems, it might be useful here to review the imagery used in the six poems just studied. It is interesting to note that the six works are evenly divided between Neo-Platonic love (#332, #458, and #331) and courtly love (#375, #324, and #387).

The poems on Neo-Platonic love are somewhat more unified in their use of imagery than are the other three works. Poems #332 and #458, for example, use images based on the Ptolemaic cosmology, although #332 also includes mythological imagery. Poem #331 uses images of the earthly body, God, the mind, etc. Although this imagery is different from that of the other two poems, it serves more or less the same function: to stress that Neo-Platonic love is eternal and not of this earth.

The three poems that define courtly love use various image techniques noted in previous chapters. Poems #375 and #387 use devices dating back to medieval courtly love poetry.⁴ The language of word-play, paradoxes and

oxymorons, predominates in #375, while in #387 the poet, using sophistical arguments, proves that love suspends all accepted physical and metaphysical laws. Finally, poem #324 uses the device of elaborating on a single dominant metaphor.

In the next category, two poems discuss the principal cause of love: the sight of a beautiful woman. Otis H. Green states that in the poetry of courtly love, beauty is always given as the cause of love.⁵ Although this doctrine could be inferred from almost any poem in which the poet describes a beautiful woman, Quevedo has devoted two sonnets to discussing the doctrine itself. Since both works are written in the framework of Neo-Platonic love, we may assume that beauty was also the accepted cause of this type of love. Of course, in the latter type of poem the lady's beauty arouses in the poet a pure, ideal love, whereas in courtly love it provokes him to desire the lady physically.

According to its title, the purpose of poem #301 is to show that a man is not delinquent in loving a beautiful woman; in fact, she should be flattered, because his love proves that her beauty is irresistible. (The title is: "No se disculpa, como los necios amantes, de atreverse a amar; antes persuade a ser superior hermosura la que no permite resistencia para ser amada.") In spite of the title's explanation, the poem remains somewhat ambiguous. In the first quatrain the poet seems to be

saying that anyone would have been forced to desire (physically) the lady, since her beauty was so overwhelming:

¡No sino fuera yo quien solamente
tuviera libertad después de veros!
Fuerza, no atrevimiento fue el quereros,
y presunción penar tan altamente.

He admits on the last line that such carnal desire is presumptuous and a high crime.

In the second quatrain, however, the poet seems to have succeeded in sublimating his physical desires into a purer love:

supe, si no obligaros, conoceros;
y ni puedo olvidaros ni ofenderos:
que nunca puro amor fue delincuente.

Since he could not force her to yield her favors ("obligaros"), he learned to "understand" her in the Neo-Platonic sense ("supe . . . conoceros"). Now, although he cannot forget her, he does not offend her (with carnal desires). For his love is pure, and therefore innocent ("que nunca puro amor fue delincuente").

That the Neo-Platonic lover suffers as much as the courtly lover (because his lady still disdains him), is revealed in the tercets. These portray the poet's sufferings in conventional terms--his tears equal the sea, and his flame equals the sun:

No desdeña gran mar fuente pequeña;
admite el sol en su familia de oro
llama delgada, pobre y temerosa;

ni humilde y baja exhalación desdeña.
Esto alegan las lágrimas que lloro;
esto mi ardiente llama generosa.

The last two images, although conventional in subject matter, are unconventional in the way they are stated: the poet's tears are "not disdained" (i.e., are accepted) by the sea. His flame is admitted into the sun's "golden family."

The quatrains of #484 contain a typically Petrarchan description of Lisi's beautiful features: her eyes ("duplicado ardiente Sirio"), her lips ("veneno tirio"), and her complexion ("nieve hermosa y fría").

But as in #301, this beauty inspires a pure, Neoplatonic love:

Amo y no espero, porque adoro amando;
ni mancha al amor puro mi deseo,
que cortés vive y muere idolatrando.

Note the religious terminology: the poet worships and idolizes his beloved ("adoro," "idolatrando"). He expects no favors from her ("no espero"). Carnal desire does not sully his pure love ("ni mancha al amor puro mi deseo").

In the final tercet, the poet wishes to understand, not possess Lisi: "Lo que conozco y no lo que poseo / sigo." He prefers what he believes (her inner beauty) to what he sees (her outward beauty): "prefiero a lo que miro lo que poseo."

The two previous poems (#301 and #484) are curiously similar in their use of imagery--curiously, because the two sonnets are the reverse of one another. That is, #301 begins with literal imagery--the poet is seen explaining

his reactions upon looking at his beloved--and ends with metaphorical language--the poet's tears and "fire" are compared to the ocean and the sun. On the other hand, #484 begins with the language of metaphor--Petrarchan images of feminine beauty--and ends with literal imagery--the poet describes the nature of his pure, Neo-Platonic love.

The third and final group of poems that discuss the nature of love is concerned with the effects of love: the poet complains of its cruelty or asks it a favor. Although poems have been seen in previous chapters in which the poet suffers from love's cruelty, these works are different in that in them the poet addresses love directly, usually personifying it in the form of Cupid.

In one group of these poems, the poet's sufferings have driven him to insulting the god of love. For example, in three works he accuses Cupid of conduct unbecoming a god. In #310 he states that love is a fever within him; therefore, Cupid is acting as a sickness, which is not proper behavior for a god:

¿por qué bebes mis venas, fiebre ardiente,
y habitas las medulas de mis huesos?
Ser dios y enfermedad ¿cómo es decente?

In #341 the poet accuses Cupid of cowardice. Since he was already in love, Cupid's attack was on an already beaten man: "¡Mucho del valeroso y esforzado, / y viéneslo a mostrar en un rendido!" The poet declares that he is fed up with thanking Cupid for treatment that most

people would have complained about: "Bástame, Amor, haberte agradecido / penas, de que me puedo haber quejado."

Finally, in #367 the poet states that since Cupid has tormented him so vilely, he does not deserve to be called a god, but an executioner: "nadie le llame dios, que es gran locura: / que más son de verdugo sus tormentos."

In another poem, #327, the poet accuses Cupid of stupidity. In the first quatrain he insults the god's mother (Venus), and accuses him of not being sure of who his father is: "Hijo de aquella adúltera profana, / dudoso mayorazgo de un herrero." (The blacksmith is Vulcan.)

In the tercets the poet declares that a mere peasant knows more than the god. The reason for this claim is that Cupid has caused the poet to love Floralba, but has not made her reciprocate: "¿dejas libre a Floralba, y en sus manos / me prendes . . . ?" Even mere peasants know how to produce fruit:

Si quieres coger fruto, dios verdugo,
aprende a labrador de los villanos:
que dos novillos uncen en un yugo.

If Cupid wanted to produce the "fruit" of a successful love, he should have put the poet and Floralba under the same "yoke" (i.e., should have made them both fall in love).

In a third group of poems the poet scorns Cupid for his weakness and lack of power. For example, in the tercets of #491 the poet challenges Cupid to wield his

power without Lisi's aid:

Si Amor presume que su fuerza dura
tiene mi libertad en tal estado,
véngase a mí sin tu belleza pura.

The poet will then disillusion Cupid, because without Lisi's beauty to help him, his title as god of love is worthless:

que yo le dejaré desengañado
de que el poder asiste en tu hermosura,
y en él un nombre ocioso y usurpado.

Cupid's title has been "usurped" from Lisi, who is the true god of love.

In #506 the poet accuses Cupid of being "chicken" (and a blind one at that, since Cupid is often portrayed as blind): "que pareces, Amor, gallina ciega." The reason for this accusation is that Cupid is a coward in the face of Lisi's beauty (i.e., he has no power over her): "pues sólo el rostro honesto / de mi Lisis así te ha acobardado."

One entire sonnet, #468, is dedicated to describing Cupid's lack of power over Lisi. In the first quatrain the poet tells Cupid that he cannot serve him, since Cupid is himself a slave to Lisi: "Esclavo eres de Lisi en prisión dura, / ¿y que te sirva yo de esclavo quieres?"

Nor, as the poet states in the second quatrain, should Cupid expect sacrifices at his altar, since he himself is a sacrifice to Lisi's beauty: "Ni templo habites ni holocausto esperes, / pues yaces, sacrificio a la hermosura."

The point of this demeaning of Cupid's power is to enhance the power of Lisi's beauty--she needs no help from a god to inspire love. To add insult to injury, she even shoots Cupid with his own arrows: "donde, ardiendo, con flechas y arco mueres" (this remark being directed by the poet at Cupid). The god of love himself is "dying" for Lisi.

The above images, in which the poet insults Cupid, contain examples of a phenomenon that Dámaso Alonso finds particularly characteristic of Quevedo's love poetry--the use of colloquial expressions.⁶ This conversational language breaks with the love poetry conventions of Quevedo's period and adds an almost shocking intrusion of the poet's personality into a poetry noted for its strict adherence to almost crystallized conventions.

In the works just studied, these colloquial expressions usually take the form of sarcastic statements or rhetorical questions. Some examples are: "¿Tú, dios, tirano y ciego Amor?" (#327); ";Mucho del valeroso y esforzado, / y viéneslo a mostrar en un rendido!" (#341); "¿y que te sirva yo de esclavo quieres?" (#468); and "¿Sabes qué me parece, Amor, de aquesto?" (#506).

In two sonnets the poet, rather than insulting the god of love, implores him for mercy or for a favor. In #487, for instance, he begs Cupid to release him from his service. In this work the poet is portrayed as an old man, as in the first quatrain, in which he reminds Cupid

of his long years of service:

Ya que pasó mi verde primavera,
Amor, en tu obediencia l'alma mía;
ya que sintió mudada en nieve fría
los robos de la edad mi cabellera.

The poet's "green spring" (youth) has changed to "cold snow" (the white hair of old age).

In the final tercet the poet tries to persuade Cupid to release him with a paradoxical argument:

Concédeme algún ocio, persuadido
a que, estando de Lisi enamorado,
no le querré acetar, aunque le pido.

The god may safely grant him rest, since he cannot accept it anyway--he still loves Lisi.

In poem #498 the poet gives Cupid advice on how best to conquer Lisi. The idea underlying the entire poem is that ordinary arrows will not affect her. Therefore, as stated in the first quatrain, he should use the arrow that caused Jupiter to fall in love with Europa:

Amor, prevén el arco y la saeta
que enseñó a navegar y dar amante
al rayo, cuando Jove fulminante,
bruta deidad, bramó llama secreta.

The images in the last two lines are particularly interesting. The arrow struck the "lightning" (Jupiter) with love. Jupiter is described as a "brutish deity," a reference to his having taken the form of a bull in order to seduce Europa. He "bellowed his secret flame," i.e., declared his love, hidden in his bestial form, in the only way open to a bull. In this quatrain Lisi has been put on a level with the gods, since only an

arrow that can affect Jupiter can affect her.

In the second quatrain the poet continues his instructions to Cupid as to what weapons will be effective against Lisi. An ordinary bow will not do: "La vulgar cuerda que tu mano aprieta, / para el pecho de Lisi no es bastante." A substance even harder than diamond probably would not penetrate her breast: "otra cosa más dura que el diamante / dudo que la vitoria te prometa."

The first tercet alludes again to the episode of Jupiter and Europa, this time using a different kind of imagery:

Prevén toda la fuerza al pecho helado,
pues menos gloria, en menos hermosura,
te fue bajar al Sol del cielo al prado.

Here Lisi is made superior both to Jupiter and to the sun, by the fact that she is more impervious to Cupid's arrows than the former, and more beautiful than the latter.

Sol here refers to Jupiter, who was made to descend to the fields (where Europa was) by Cupid.

In the final tercet a new deity, Venus, is introduced, to whom Lisi is also portrayed as superior:

Y pues de ti no supo estar segura
tu madre, no permitas, despreciado,
que tu poder desmienta Lisis dura.

Even Venus, a goddess, is more susceptible to Cupid's darts than is Lisi. The poet urges Cupid not to allow Lisi to mock his power.

It seems appropriate at this point to summarize the imagery of the nine works just studied. Most of the poems

(six of them) use literal imagery, except, of course, for the one metaphor common to all of them--the personification of love as Cupid. For example, in #341 and #367 the god is seen attacking and tormenting the poet; in #491, #506, and #468 Cupid is seen subjected to Lisi's superior power; and in #487 the predominant image is of the poet in the guise of an old man, in a pose of supplication before Cupid.

The three remaining poems are basically metaphorical. In #310, for instance, Cupid is compared to a sickness. The other two poems resemble each other in technique: the poet uses a metaphor as a means of explaining to Cupid how he should act: like a farmer with his cattle in #327, and as he acted with Jupiter and Europa in #498.

Except for the last two poems studied in this category (#487 and #498), the image of Cupid is consistent, showing him as a thoroughly contemptible creature. These poems and images give the frustrated poet a chance to lash out against that which constantly torments him--the emotion of love.

The Course of Love

Quevedo has devoted four types of poems to discussing how love affairs are conducted, especially (1) how love is communicated, (2) what problems might arise (such as love triangles), (3) warnings against falling in love, and (4) the question of whether love continues after death.

In courtly love poetry the eyes are the most important part of the body. Not only are they the principal source of the lady's beauty, but they are also the organs through which love is transmitted (in this case, both the lady's and the poet's eyes are important). In the following group of poems, the imagery portrays the eyes in their role as communicators of love.

One sonnet, #456, defines the Neo-Platonic attitude toward the eyes as a means of transmitting love. González de Salas explains that it was considered an insult if a man wished to look at a beautiful woman more than once, (probably because if her beauty were great enough, merely one glance should have satisfied the beholder for a lifetime).⁷ The first quatrain states the basic premise-- that a single glance should satisfy a proper lover:

Quien bien supo una vez, Lisi, miraros
y bien pudo arribar a conoceros,
bien merece poder vivir sin veros,
y no poder morir si sabe amaros.

He who learned from his first glance to love Lisi correctly, i.e., to "understand" her, should be able to continue existing without seeing her again.

In the second quatrain the opposite case is presented. That is, whoever wishes to look at Lisi more than once, offends her: "y quien os vio una vez, osa ofenderos / si otra procura para contemplaros."

The tercets end the sonnet with an unusual image, although it is only remotely related to the quatrains.

The tercets give three alternative explanations for the similarity between Lisi's eyes and the stars. Either she uses the stars as the sparks for her eyes ("o tienen las del cielo por centellas"); or Nature joined all the stars in her eyes ("o juntó en vuestros ojos las estrellas Naturaleza"); or, finally, Nature divided her eyes and scattered them across the skies ("o vuestras luces claras / dividió por los cielos para hacellas").

Another sonnet (#448), which deals with the eyes as a source of communication, is one of Quevedo's most unusual and striking poems. The poet's eyes here are portrayed as a means by which he could (hypothetically) make love silently and invisibly to his lady. In the first quatrain, the poet's eyes take over the functions of his mouth:

Si mis párpados, Lisi, labios fueran,
besos fueran los rayos visuales
de mis ojos, que al sol miran caudales
águilas, y besaran más que vieran.

The comparison of the eyes to the mouth, especially as concerns the poet's "talking eyes," will also be seen in other poems. In the first quatrain, not only do the eyes usurp the functions of the mouth, but they also bear something of a physical resemblance to it: if the eyes are mouths, then the eyelids are the lips. The "visual rays" (that the poet directs at Lisi) could then be kisses, and, in this event, the eyes would do more kissing than seeing.

The poet's eyes are also like eagles, in that they can look directly at the sun (Lisi). (The ancients believed that eagles could gaze at the sun without damaging their eyesight.)

In the second quatrain, two more of the mouth's functions, those of drinking and eating, would also be assumed by the poet's eyes:

Tus bellezas, hidrópicos, bebieran,
y cristales, sedientos de cristales;
de luces y de incendios celestiales,
alimentando su morir, vivieran.

If the poet's eyes got thirsty, they could "drink" Lisi's beauty and her "crystals." This last image is somewhat ambiguous, although it seems to be a play on two meanings of cristales. Since both of these meanings are metaphorical, the image is made even more obscure. The phrase "sedientos de cristales" refers to the eyes thirsting for water ("crystal" is a common metaphor for water during this period). The "crystals" that they would drink from Lisi are probably her teeth, since this is the feature most often compared to jewels. In this case the act of drinking could also be a metaphor for "kissing."

To nourish themselves the eyes would also "eat" Lisi's beauty, which consists of "celestial lights and fires." To complicate matters even more, by eating fire the eyes would "die" (fall in love) as well as "live" (from the pleasure of seeing Lisi).

By means of vision, the poet could enjoy Lisi's

favors invisibly, without involving the body:

De invisible comercio mantenidos,
y desnudos de cuerpo, los favores
gozaran mis potencias y sentidos.

By communicating through the eyes, the two lovers could flirt silently: "mudos se requebraran los ardores." Even in public they could be united without anyone's knowing it: "pudieran, apartados, verse unidos, / y en público, secretos, los amores."

This sonnet (#448) is similar to the poems in which the poet possesses his lady in a dream. Here the poet is hypothesizing a way of enjoying his lady's favors without using the body. Therefore, the rules of courtly love are not broken.

In two further poems, however, the poet demonstrates that if the eyes can be transmitters of pleasure (as above), they can also be sources of destruction. For instance, in the first quatrain of #340, the eyes are fed by the sight of Silena, but die from the food (i.e., fall in love): "No lo entendéis, mis ojos, que ese cebo que os alimenta es muerte disfrazada."

In the second quatrain the eyes are pictured as pilgrims:

Sólo de mí os quejad, que sólo os llevo
donde l'alma dejáis aprisionada,
peregrinando, ciegos, la jornada,
con más peligro cada vez que os muevo.

The consequences, ever more dangerous, of moving into Silena's "territory" (i.e., of looking at her), are an

imprisoned soul and blind eyes.

In the tercets the poet continues to address his eyes as if they were independent entities. In the second tercet he tells them that if they are damned, at least they have the consolation of being damned because of Silena's beauty:

Bien os podéis contar con los perdidos;
pero podéis perderos consolados,
si la causa advertís por que os perdistes.

In courtly love, then, no matter how much the lover suffers (metaphorized as his being imprisoned, dying, or being damned), his lady is so beautiful that all his torments are worthwhile. In these poems, however, the lover's eyes receive the brunt of the punishment, since they are the part of his body that offends the lady the most.

Poem #346 deals with the trouble that a lover's eyes can get him into. This is one of those rare works in Quevedo's love poetry in which the poetic "yo" does not occur. The sonnet retells the fable of Actaeon and Diana as an example of the evil that can enter through the eyes. (The poem's title is "Significa el mal que entra a la alma por los ojos con la fábula de Acteón.") The fable tells of how Actaeon, while hunting, accidentally enters a grotto where Diana is bathing to escape the summer heat. She turns the hunter into a stag, which is then killed by Actaeon's own dogs.

The first quatrain is pure description:

Estábase la efesia cazadora
 dando en aljófar el sudor al baño,
 cuando en rabiosa luz se abrasa el año
 y la vida en incendios se evapora.

Underneath all the metaphORIZATION, these lines state simply that Diana was bathing in the summertime. Diana is referred to by periphrasis: the "Ephesian huntress" (her great temple was at Ephesus). Her perspiration is "pearls." The summertime is when the year is "burned in rabid light," and life "evaporates in fire."

In the second quatrain Diana's beauty is so great that she falls in love with her own reflection in the water: "De sí, Narciso y ninfa, se enamora." Actaeon enters, and the nymphs accompanying the goddess try to shield her: "fueron las ninfas velo a su señora."

In the tercets it is discovered that the punishments meted out to Actaeon were too late:

Con la arena intentaron el cegalle,
 mas luego que de Amor miró el trofeo,
 cegó más noblemente con su talle.

Su frente endureció con arco feo,
 sus perros intentaron el matalle,
 y adelantóse a todos su deseo.

The nymphs were going to blind him with sand, but he had already been blinded "more nobly" by Diana's beauty. After turning into a stag (described as his head "hardening into an ugly arch," i.e., antlers), his dogs tried to kill him. But he had already "died" (of love): "adelantóse a todos su deseo."

In two final sonnets, #381 and #451, the poet regrets

the fact that even if he does not speak, his eyes are only too eloquent. For example, in the first quatrain of #381, even though the poet's mouth remains silent, his tears reveal his innermost thoughts: "ved que son vuestras lágrimas razones: / que el ciego amor, si es mucho, es más perfeto." The poet here, as in some previous examples, addresses his eyes as if they had a will of their own. If his seeing eyes "speak," then it would be better if they were blind (a play on the commonplace of "love is blind").

In the first tercet of this same sonnet the paradox is expressed that the eyes' cowardice is honorable: "pues os honra la propia cobardía / que la vista parlara os enmudece." That is, if the eyes remain "silent" from cowardice, it is better than their revealing the poet's true feelings.

In poem #451 the ability of "speaking" without a voice is expanded to include not only the eyes, but other features as well. In the second quatrain the poet's facial expression and eyes speak to Lisi, without his being able to keep them "silent":

Pues ¿cómo, sin hablarte, podrá verte
mi vista y mi semblante macilento?
Voz tiene en el silencio el sentimiento:
mucho dicen las lágrimas que vierte.

The last tercet expresses similar concepts:

Suspiros, del dolor mudos despojos,
también la boca a razonar aprende,
como con llanto y sin hablar los ojos.

His mouth can speak merely by sighing, just as his eyes can speak merely by crying.

In surveying the six "eye" poems just studied, one notes that poem #456 is different from the rest in that it defines in literal imagery (involving the standard Neo-Platonic ideas of "understanding" the lady, "loving" instead of "wanting" her, etc.) an abstract idea: the Neo-Platonic concept that to desire to look upon a beautiful lady more than once is to insult her.

The other five poems are different both in that they do not attempt to define abstract concepts, and in that their imagery is predominantly metaphorical. Of these five, #448 is unique in that the eyes are portrayed, in their role as silent love-makers, as a source of pleasure. The remaining four works, #340 (metaphorical in that the eyes are described as having a mind of their own), #346, #381, and #451, depict the eyes as sources of unhappiness.

A final word needs to be said about the last two sonnets studied, in which the eyes are given the power to "speak." The notion is expressed in these and other poems (such as the "bull" poems of Chapter III) that for the poet to display feelings of jealousy or anger, or for him openly to express his love before his lady, is a breach of courtly etiquette. In most of these poems the poet begs the lady's indulgence if he shows his feelings too expressly. Perhaps these poems suggest that the only acceptable way for him to reveal his feelings is through

the highly conventional language and imagery of either the Petrarchan or the Neo-Platonic traditions.

The next three poems to be studied comprise one of the more curious categories of this chapter, since they discuss one of the most perplexing problems of love-- the love triangle.

Poem #323, for instance, treats an unusual subject indeed. It uses the image of the poet and two women shipwrecked and adrift in a small boat; one must be thrown overboard so that the other two may live. To complicate matters, woman A loves the poet, but, instead of returning her love, he loves woman B. Which one will he throw over board? (González de Salas explains that this problem was discussed by several of Quevedo's contemporary poets.⁸)

In the first quatrain the poet states that his first choice would be to throw the one he does not love overboard: "La que me quiere y aborrezco quiero / librar, porque acompañe mi ventura." The variations on the "death=unrequited love, death=end of life" game seem infinite. Here the poet will "free" (from her misery) the woman he hates, so that she will share his fate (i.e., she will die of drowning while he "dies" from unrequited love).

But after weighing the pros and cons, he decides in the final tercet to throw himself overboard: "más quiero ser amante y ahogado, / que al favor o al desdén ingrato o necio." If he throws his beloved overboard, he will be

an ingrate to the love ("favor") of the other; if he throws the latter overboard, he will be a fool ("necio") in the face of his beloved's disdain. Drowning is preferable to either state.

The next two sonnets, #329 and #330, attempt to prove that a man may be in love with two women at the same time. The first poem uses images of various mental processes to prove the hypothesis. The memory, for example, can contain at once many things ("cosas diversas"), the present and past ("lo presente y lo pasado"), pain and glory ("pena y gloria"). Also, man's free will gives him the ability to choose from various possibilities: "y a nuestra libre voluntad es dado / numerosa elección."

If all this is true, why cannot a man love more than one woman at a time:

¿por qué con dos incendios una vida
no podrá fulminar su luz ardiente
en dos diversos astros encendida?

Love is metaphorized as a "burning light," lit up in two "stars" (ladies).

Poem #330 describes how the poet is in love with both Rosalba and Flora, thereby proving the hypothesis of #329. (The title, referring back to #329, is: "Verifica la sentencia de arriba en dos afectos suyos.")

The first quatrain uses the example of a ship tossed between the north and east winds to demonstrate the poet's situation:

Tal vez se ve la nave negra y corva
entre aquilón y el euro combatida;
y cuanto más del uno es impelida,
el otro con adverso mar la estorba.

In the second quatrain the ship, destroyed by the opposing winds, is swallowed up by Euripus (a channel notorious for its treacherous currents): "teme la gavia vela mal regida, / la quilla Euripo que voraz la sorba."

The first tercet states the comparison between the poet (or more exactly, his heart) and the storm-tossed ship:

No de otra suerte entre Rosalba y Flora,
en naufragio amoroso distraído,
ardiente el corazón suspira y llora.

His heart, in love with both Rosalba and Flora, is also "shipwrecked."

Poems #323 and #329 in this category use mainly literal imagery to prove their points. The predominant images in the former are the poet and the two ladies; their setting, a boat adrift on the high seas, is another important image. The latter poem uses images mainly of abstract concepts: the memory, the intellect, the free will. Only in the last tercet is metaphorical imagery used--the familiar light imagery of "love=fire" and "lady=star."

Poem #330, on the other hand, employs a metaphorical technique seen many times by now. The poet compares his inner feelings with some outward, physical object. Here his heart torn between two ladies is compared to a ship

caught between warring winds.

In the next category of poems the poet attempts to warn off prospective lovers. These are the so-called poems of "escarmiento," which, according to Otis H. Green, were an integral part of every collection of courtly love poetry, and traditionally came first in the collection.⁹

In poem #461 the poet hopes that in the distant future, if someone hears about how he suffered, he will take warning and avoid love:

Si fuere que, después, al postrer día
que negro y frío sueño desatare
mi vida, se leyere o se cantare
mi fatiga en amar, la pena mía;

cualquier que de talante hermoso fía
serena libertad, si me escuchare,
si en mi perdido error escarmentare,
deberá su quietud a mi porfía.

Even though his love was fatiga, pena, and perdido error, the poet foolishly persisted ("mi porfía").

However, if the person who reads or hears about the poet is bright enough ("talante hermoso"), he will achieve peace ("quietud").

In the final tercet he warns prospective lovers again:

¡Oh en el reino de Amor huésped extraño!,
sé docto con la pena y el tormento
de un ciego y, sin ventura, fiel amante.

The prospective lover is a "stranger in the kingdom of love." The poet is a "blind and faithful lover." He asks the new lover to be wise by observing his pain and torment.

Poem #478 is written in the framework of an unfortunate traveler (the poet) warning away other travelers (prospective lovers) who might be following in his footsteps. The language of love is here translated into traveling terminology. The poet-traveler's only baggage is himself (i.e., his sorrows or "heavy heart," as it were): "Cargado voy de mí." Instead of bandits, "death" (i.e., suffering) awaits him: "veo delante muerte que me amenaza la jornada." Love itself was a wrong path, "la senda errada," that the traveler followed.

If any other "travelers" plan to follow him, let them take heed and turn back: ";ay!, vuelva en sí y atrás: no dé pisada / donde la dio tan ciego caminante." The remainder of the poem continues in similar fashion.

The two "escarmiento" poems are similar in their description of the poet--he admits that his love is an error (the "sinfulness" of courtly love), but he persists, knowing that death awaits him, in the hope that other prospective lovers will avoid the same error.

The two poems are quite different, however, in their use of imagery. In poem #461 there is the suggestion of someone reading about the poet's suffering, and vowing never to fall into the same error. In #478, on the other hand, the metaphor motif of traveler=poet, road=love, destination=death, is so consistent that the poem becomes almost a miniature allegory.

The final category of poems in this chapter deal with

the question of whether there is love after death. This category has the distinction of including what may well be Quevedo's most famous poem, #472, about which Dámaso Alonso has declared "que es seguramente el mejor soneto de Quevedo, probable mente el mejor de la literatura española."¹⁰

Whether Alonso's judgment is entirely accurate will not be debated here. It is interesting to note, however, that in spite of the dramatic impact that this sonnet seems to have on most readers, the imagery in it is quite conventional. Perhaps this situation supports one of Alonso's central claims about Quevedo's love poetry--that it is conventional in its basic elements, but highly original in its arrangement and use of these elements.¹¹

One example of these conventional images is found in the second quatrain. The poet's soul has crossed to the other shore (probably of the River Lethe), but has not left his burning memory (of his love for Lisi) behind. His flame swims the river after him, in defiance of natural laws: "nadar sabe mi llama la agua fría, / y perder respeto a ley severa." This image includes two conventional concepts: (1) that love suspends physical laws, and (2) that under the influence of love, fire and water can exist side by side.

The first tercet contains still further conventional images. The poet's soul has been "imprisoned" by Cupid:

"Alma a quien todo un dios prisión ha sido." Love is like a fire: "venas que humor a tanto fuego han dado, / medulas que han gloriosamente ardido." His blood and marrow have burned with love.

Even the final tercet, which provides a tremendous climax to the sonnet, is actually almost a commonplace in Quevedo's love poetry: "serán ceniza, mas tendrá sentido; / polvo serán, mas polvo enamorado."

The image of the dead poet's ashes or dust still burning with love is found in several of Quevedo's love poems. It occurs twice, for instance, in #425, in the eighth stanza:

Contento voy a guardar,
con mis cenizas ardientes,
en el sepulcro la llama
que reina en el sepulcro.

In the eleventh stanza is found: "Aun arden, de las llamas habitados, / sus huesos, de la vida despoblados."

In #420, Floris contemptuously uses Fabio's still burning ashes as sand for her hour-glass:

éste fue Fabio algún día,
cuando el incendio quería
que en polvo le desató,
y en el vidrio amortajó
la ceniza nunca fría.

Poems #475 and #510 provide two final examples of the same image. In #475 there is: "y siempre en el sepulcro estaré ardiendo." And in #510, the poet's epitaph reads:

Muerto yace Fileno en esta losa;
ardiendo en vivas llamas, siempre amante,
en sus cenizas el Amor reposa.

Two sonnets which break the pattern set by the "burning ashes" poems are #471 and #473. The former deals with a subject seen in previous works in this chapter: that love is born from the sight of a beautiful woman. The imagery in the tercets stresses the idea that the flame of love, like the soul, is eternal, and lasts beyond the tomb:

Basta ver una vez grande hermosura;
que, una vez vista, eternamente enciende,
y en l'alma impresa eternamente dura.

Llama que a la inmortal vida trasciende,
ni teme con el cuerpo sepultura,
ni el tiempo la marchita ni la ofende.

Poem #473 also uses imagery that describes the poet's soul after death: "Espíritu desnudo, puro amante, / sobre el sol arderé." Without his body, his soul becomes a pure lover. Since it is higher than the sun, it is closer to heaven, and therefore sacred.

To summarize, the poems describing love after death use a conventional image, love=fire, in new ways. In at least five works the image manifests itself as the poet's remains burning with love in the tomb. In the final two sonnets the fire of love is closely identified with the image of the soul--eternal and pure.

Notes

¹Spanish Poetry of the Golden Age, p. 10.

²Wardropper (ibid., pp. 9-10) discusses Neo-Platonism in greater depth, and compares it to courtly love.

³Anthology, II, xxvi-xxvii.

⁴Terry (ibid., xi-xii) notes that in spite of the fact that so much of the courtly love tradition comes to the Spanish Baroque poets via Petrarch, much has also been inherited directly from the Spanish courtly love poets of the fifteenth century.

⁵Courtly Love, p. 82.

⁶Poesía española, p. 535.

⁷Noted in Blecua, p. 500.

⁸Noted in Blecua, p. 356.

⁹Courtly Love, p. 74. Green goes so far as to claim that Quevedo would have placed these poems first, if he had arranged his own poetry.

¹⁰Poesía española, p. 526.

¹¹Ibid., pp. 499-502.

CONCLUSIONS

After surveying the imagery in Quevedo's love poetry, some generalizations can be made concerning the basic pattern of this system of imagery. In addition, some conclusions can be drawn concerning certain aspects of this imagery on which Quevedo seems to put particular emphasis.

Quevedo's art seems to consist mainly of elaborating in various ways on a relatively small group of basic metaphors. In Chapter I it was seen how he achieves a great deal of variety in describing the lady's beauty by employing hyperbole or various types of adjectivization, or by concentrating now on one, now on another, of the various connotations suggested by the analogues of a few basic metaphors: eyes=stars, hair=gold, teeth=pearls, skin=snow, etc. He also varies these essentially equational metaphors (the lady=nature) by establishing relationships in which the lady's beauty is portrayed as superior to nature's.

This same technique, in which the poet creates variations on a small group of basic metaphors, can also be observed in the poems studied in Chapters II and III, in which the emphasis is on portraying the suffering

poet and the disdainful lady. Most of these works contain references to at least one of the following metaphors: love=fire, the poet's tears=a river, the lady's disdain=ice, or unrequited love=death. Quevedo varies these metaphors in ways similar to those used to vary the metaphors of feminine beauty.

For example, "love=fire" is hyperbolized to "love=a volcano" (#293 or #302), "love=the summer heat" (#314), or "love=a forest fire" (#345). Fire is referred to by mythological allusion in those poems that compare the poet in love to the phoenix or the salamander (as in #450).

The comparison of the poet's tears to a river, already hyperbolical, is exaggerated even more when the poet's tears are said to fill the sea (#301), or when they are compared to many rivers at the same time (#390). However, Quevedo varies this metaphor principally through geographical allusions. That is, he compares his tears to different rivers, stressing the peculiarities for which each of these is noted, as in #347 (the Guadiana) or #500 (the Nile).

The "ice" to which the lady's disdain is often compared is also hyperbolized, by temporal expansion (in #328 and #490 the lady is compared to winter) and by geographical allusion (in #503 she is compared to the Alps, and in #328 to the snows of Mt. Etna).

The basic metaphor of "unrequited love=death" is

varied principally by portraying the poet "dying" in many different situations: in church (#377), in captivity (#419), while writing his last will and testament (#508), etc.

Within this basic system, Quevedo displays a marked preference for certain types of images. These preferences have been noted by various critics. For example, Dámaso Alonso has characterized Quevedo's love poetry by calling it a "desgarrón afectivo," a poetry of tearing, intense emotions. One manifestation of this intensity is Quevedo's predominant use of certain types of images, especially those suggesting the general ideas of heat and light.¹

For example, in Chapter I the many different images of heat and light applied to the lady's eyes and face were noted (estrella, luz, sol, Sirio, día, cielo, fuego, etc.). But even those analogues used to describe her other features--cheeks, hands, hair, lips, and teeth--also suggest heat and light in various ways. The cheeks, for instance, are often related to the springtime, the season signifying the beginning of warmth. The hands, frequently compared to snow, are brilliantly white; so brilliant, in fact, that they can burn her admirers (as in #306).

The hair, lips, and teeth are depicted in bright, warm colors: gold, red, and white. Alonso dwells at length on this characteristic of Quevedo's imagery:

"El análisis nos descubre un Quevedo colorista de colores sumamente alegres, vivos, claros."² He later states: "¡Notable la luminosidad . . . de muchos de los sonetos y madrigales de Quevedo! Su característica en la poesía española de la época es . . . lo alegre, vivido y brillante de la matización."³ Carlo Consiglio has also remarked on Quevedo's use of bright colors, especially red. He compares Quevedo to Petrarch, noting in the former's poetry "la insistencia con que acentúa el encanto de los labios rojos de Lisis."⁴

The images of the poet are also subject to these references to heat and light. Of the poems considered for Chapters II and III, for example, at least forty-three allude to the poet's "burning" in love.

Another aspect of Quevedo's imagery on which he places particular emphasis concerns the more unpleasant side of love: its capacity to damage, to destroy, to torment. Dámaso Alonso states, concerning Quevedo's presentation of love: "He aquí, pues, una filosofía de amor, que extrañamente--esto es lo diferencial de Quevedo-- . . . de un modo inesperado se carga de sangre y de sabor amargo."⁵

A survey of the poems cited in this study reveals the predominance of images that treat the harsher aspects of love. In Chapter I, for example, the second part deals with four ways in which the lady's beautiful features influence her admirers. Only one of the four categories,

"beneficence," shows a purely positive attitude toward love. In the other categories, "destruction," "power," and "destruction and power combined with beneficence," the lady is portrayed as killing, blinding, burning, conquering, imprisoning, etc.

In Chapter II the imagery is almost totally devoted to portraying the sufferings of love as undergone by the poet. Throughout the chapter the poet is seen burning in love, crying rivers of tears, lost in the wilderness, imprisoned, unable to sleep, or dying.

In Chapter III the torments of love are not mitigated at all. In the first part the poet complains about his miserable condition, and in the second part he attempts (but rarely achieves) seduction of the lady.

Chapter IV begins with poems that define the nature of love. Of the three categories discussed there-- (1) definitions of love, (2) beauty as the cause of love, and (3) complaints against love--the first two are partially, and the third is totally devoted to describing the sufferings of love. In the four categories of the second part--(1) communication of love, (2) love triangles, (3) warnings against love, and (4) love after death--the second and third divisions continue to portray love as a predicament to be avoided.

Another characteristic of Quevedo's love poetry, which has been noted by critics such as Dámaso Alonso, Carlo Consiglio, and Emilia N. Kelley, is his preoccupa-

tion with the idea of death, and its relationship to love.⁶ That Quevedo refers constantly to death is supported by the fact that allusions to it are found frequently in all four chapters of this study.

The term "death" has two different meanings in Quevedo's love poetry. In the references to death in the first three chapters, the Petrarchan meaning predominates. That is, "death" is used mainly as a metaphor referring to the poet's suffering in love. In the second part of Chapter IV, however, the literal meaning of death prevails in those poems which express the poet's belief that his love will continue beyond the grave.

In summary, this study supports most critics' views as to which are the most salient features of Quevedo's love poetry: (1) his preference for intense images, especially those of heat and light; (2) the vehemence with which he depicts love as an emotion to be suffered; and (3) his preoccupation with death in its relationship to love.

Notes

¹Poesía española, p. 513. Here Alonso remarks on how, in poem #500, the images of bright colors and heat reflect the poet's intense passion.

²p. 510.

³Ibid.

⁴"El 'Poema a Lisi'," p. 84.

⁵Poesía española, p. 521.

⁶Alonso, Poesía española, pp. 525-26; Consiglio, "El 'Poema a Lisi'," pp. 86-87; Kelley, La poesía metafísica, pp. 119-25.

APPENDIX

The following is a listing, in numerical order (using Blecua's numbering), of the poems considered for each chapter. Those with an asterisk (376*) were actually cited in the chapter. Underlined numbers (376) represent poems which, because of mixed imagery, were included in more than one chapter:

Chapter I:	303*	305	306*	307*	308*	309*	312*
	313*	315*	316*	317*	320*	321	325
	326*	333*	334	339*	348*	349*	352*
	364*	370*	376*	385*	<u>389*</u>	405	407*
	408	411*	415*	417*	427*	428*	429*
	431*	<u>433*</u>	436*	443*	445*	446*	<u>449*</u>
	453*	465*	476*	477	482*	499*	501*
	504*	505	507*				

Chapter II:	293*	296*	297*	299*	300*	302*	311
	314*	318*	319*	322	336*	343	345*
	347*	356*	357*	358	359*	360	362*
	363*	366*	371*	372*	374*	378*	379*
	382	390*	<u>392*</u>	398*	402	403*	406*
	409	421*	426*	432*	442*	444*	447*

<u>449*</u>	450*	452*	462	466*	480*	481*
483*	485*	486*	488*	489	492*	500*
502*						

Chapter III:	292	294*	295*	298	304*	328*
	335	337*	338*	342	344*	350*
	351	<u>353*</u>	354	355	361*	369
	373*	377*	384	386	388*	<u>389</u>
	<u>392*</u>	393	394*	395	396	399
	400	401*	404	410	412*	413*
	414	416*	418*	419*	424*	429
	430	<u>433</u>	434*	437	439	440*
	441	454	455*	463	464*	467
	469	470*	474*	490*	493*	494*
	495*	496*	497*	503*	508*	509*
	511					

Chapter IV:	301*	310*	323*	324*	327*	329*	330*
	331*	332*	340*	341*	346*	<u>353</u>	365
	367*	368	375*	380	381*	383	387*
	391	397	420*	422	423	425*	435
	448*	451*	456*	457	458*	459	460
	461*	468*	471*	472*	473*	475*	478*
	479	484*	487*	491*	498*	506*	510*

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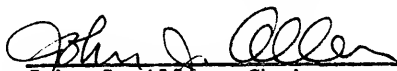
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BIOGRAPHICAL SKETCH

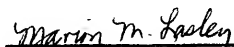
Gerald Paul Young was born on November 13, 1945, in Houston, Texas. In June, 1964, he graduated from Waltrip High School in that city. In June, 1968, he received the Bachelor of Arts magna cum laude from the University of Houston, and in December, 1970, he received the Master of Arts in Spanish from that same institution. In September, 1971, he enrolled in the Graduate School of the University of Florida in order to pursue his doctoral studies. He held an NDEA Title IV Fellowship from 1971 to 1972, a Teaching Assistantship from 1972 to 1973, and a Graduate Council Fellowship from 1973 to 1974.

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I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.


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This dissertation was submitted to the Graduate Faculty of the Department of Romance Languages and Literatures in the College of Arts and Sciences and to the Graduate Council, and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

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